

# REPORT DOCUMENTATION PAGE

Form Approved  
OMB No. 0704-0188

Public reporting burden for this collection of information is estimated to average 1 hour per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to Washington Headquarters Services, Directorate for Information Operations and Reports, 1215 Jefferson Davis Highway, Suite 1204, Arlington, VA 22202-4302, and to the Office of Management and Budget, Paperwork Reduction Project (0704-0188), Washington, DC 20503.

|  |   |  |                                   |   |  |
|--|---|--|-----------------------------------|---|--|
| 1. AGENCY USE ONLY (Leave blank)   |   | 2. REPORT DATE<br>1989                                     |                                   | 3. REPORT TYPE AND DATES COVERED<br>FINAL           |  |
| 4. TITLE AND SUBTITLE<br>FORT HOOD: HOME OF THE THIRD CORPS  |   |  |                                   | 5. FUNDING NUMBERS                                  |  |
| AUTHOR(S)<br>REEDER, MELANIE R.  |   |  |                                   |   |  |
| PERFORMING ORGANIZATION NAME(S) AND ADDRESS(ES)<br>UNIVERSITY OF TEXAS AT AUSTIN -- DEPARTMENT OF RADIO/<br>TELEVISION/FILM  |   |  |                                   | 8. PERFORMING ORGANIZATION<br>REPORT NUMBER         |  |
| SPONSORING / MONITORING AGENCY NAME(S) AND ADDRESS(ES)<br>OFFICE OF THE CHIEF, PUBLIC AFFAIRS (OCPA)<br>HQDA, OCAP<br>ATTN: SAPA-ZDP<br>PENTAGON, WASHINGTON D.C. 20310-1504   |   |  |                                   | 10. SPONSORING / MONITORING<br>AGENCY REPORT NUMBER |  |
| 11. SUPPLEMENTARY NOTES  |   |  |                                   |   |  |
| 12a. DISTRIBUTION / AVAILABILITY STATEMENT<br>DISTRIBUTION STATEMENT: A<br>"APPROVED FOR PUBLIC RELEASE. DISTRIBUTION UNLIMITED."  |   |  |                                   | 12b. DISTRIBUTION CODE                              |  |
| 13. ABSTRACT (Maximum 200 words)<br>A comprehensive report which outlines the planning and production steps of a 21 minute command briefing video produced for the Army's Third Corps Headquarters at Fort Hood, Texas. The production provides an overview of the mission, units, equipment, facilities and personnel which make up the Corps and Fort Hood. The tape was shot on location at Fort Hood, Texas, in a corporate documentary style. The film focuses on action images depicting combat training and combat support at Fort Hood. The actual film is also available in VHS format. |   |  |                                   |   |  |
| 14. SUBJECT TERMS<br>MASS MEDIA; TELEVISION; PUBLIC AFFAIRS; PUBLIC<br>RELATIONS; JOURNALISM; BROADCASTING; PRESS.   |   |  |                                   | 15. NUMBER OF PAGES<br>160                          |  |
|  |   |  |                                   | 16. PRICE CODE                                      |  |
| 17. SECURITY CLASSIFICATION<br>OF REPORT<br>UNCLASSIFIED   | 18. SECURITY CLASSIFICATION<br>OF THIS PAGE<br>UNCLASSIFIED | 19. SECURITY CLASSIFICATION<br>OF ABSTRACT<br>UNCLASSIFIED | 20. LIMITATION OF ABSTRACT<br>SAR |   |  |

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# FORT HOOD: HOME OF THE THIRD CORPS



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| A-1                |                                     |

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Robert Brooks  
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Prof. Joel Fowler

TO BILL

whose patience, encouragement, and assistance  
helped make this production possible

# FORT HOOD: HOME OF THE THIRD CORPS

by

MELANIE R. REEDER, B.A.

## REPORT

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF ARTS

THE UNIVERSITY OF TEXAS AT AUSTIN

AUGUST, 1989

## ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to Professor Joei Fowler for his guidance, supervision and support in making this thesis production possible. His contribution to both my thesis and graduate degree are immeasurable. Likewise, I wish to express my gratitude to Dr. Robert Brooks for serving on my thesis committee and Professor Nic Cominos for his instruction in script writing and editing.

I would like to thank the officers, civilians and soldiers at Fort Hood who shared their time, talent and esprit with me, in particular Valerie Valdez, Eugenio Redmond, Keith Conner and Mike Kelehar. Working with such professional and dedicated people makes me proud to have chosen the Army as my career.

Last, but not least, I express my deep gratitude to my husband and my parents, for without their support and encouragement this achievement would not have been possible.

M. R. R.

The University of Texas at Austin  
Austin, Texas  
August 1989

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## Vita



# INTRODUCTION

## Brief Description of the Project:

"Ft Hood: Home of the Third Corps" is a 21 minute video produced for the Army's Third Corps Headquarters at Fort Hood, Texas. The production provides an overview of the mission, units, equipment, facilities and personnel which make up the Corps and Fort Hood.

The video serves many purposes; it is a "Welcome to Fort Hood" tape to be viewed by distinguished military and civilian visitors, a part of a presentation given by the Commanding General at speaking engagements, a newcomers orientation, and a public relations tool.

The tape was shot on location at Fort Hood, Texas in a corporate documentary style. It begins with a fast paced montage as a roaring tank splashes through a stream, a soldier bounds over an obstacle and crawls through a maize of barbed wire and an attack helicopter thunders over the rugged landscape. The exciting images of soldiers, tanks and aircraft on the move establish the Fort Hood atmosphere as rigorous and seriously professional, where the soldiers are motivated and the equipment is state-of-the-art.

After the opening montage a graphic design of the state of Texas appears with an American flag marking the location of the post within the state. Digitally produced, the graphic elements rotate on the screen and are transformed into an image of the Corps Headquarters Building with the flag relocated in front and a bold title appearing beneath it.

The video then changes to a slower pace as the voice over of the narrator and archival stills, film and video tell the proud history of the Third

Corps. Tracing the heritage from World War I through World War II, Korea and Vietnam to the present, the history of the Corps units and the fort itself unfold.

What follows is a physical description of Fort Hood, it's size, location, terrain, and geographic sphere of responsibility. The use of aerial video is effective in showing the vast size and varying terrain of the post and graphics depict boundaries and distances.

The video, with interesting imagery, voice-over narration and strong ambient sound, then identifies each unit in turn and describes it's specific mission, organization and equipment. After introduction of the units and their soldiers, a sequence concerning the facilities and training which support them gives insight into the daily life of the American soldier and his or her family.

The piece concludes with another montage, this one in slow motion and deliberately matching video with the words to the Lee Greenwood "God Bless the USA." The montage includes soldiers training and struggling to accomplish difficult and challenging feats, a soldier enjoying time with his family, an American flag waving against a blue sky and culminates with a soldier sitting on top of his tank silhouetted against the setting sun and then dissolves to fireworks exploding against a black sky.

## About the Producer:

Like many students entering the Master's program in Radio/Television/Film at the University of Texas, I came with certain expectations of what I would learn. Had I known then the scope of what I would be learning and doing, and the amount of knowledge required of me, I would have been stupefied.

I entered the program in August of 1987 motivated and excited but with virtually no real hands on production experience. As a captain in the army for 12 years, I had written scripts for a handful of training films, directed (in the managerial sense) a segment for a military professional development video, provided coordination for media crews, produced slide presentations, and written articles and news releases, but knew very little about actual production.

I had always realized the power of the visual medium and was looking forward particularly to learning about the documentary style of production. What ensued was quite an adventure and definitely the fastest two years of my life. I learned more than I ever dreamed there was to learn, operated equipment I never knew existed, met some of the most creative and talented people I know, was assistant director for three major productions, produced a 19 minute pre-thesis documentary, and went more consecutive hours without sleep than I thought was possible.

Even though my career and personal desire will lead me toward the documentary style of production, I have enjoyed my learning and the

experience gained working in the dramatic narrative form. I would welcome any future opportunity in producing dramatic programs.

What I have learned is immeasurable, and in the production of my pre-thesis and later thesis, it was glaringly obvious that what I was learning in school was not only sinking in, but working. With each film or video project I increased my knowledge and skill. All this culminated in my ability to produce a 21 minute corporate documentary requiring five months of location shooting in more places than I care to count, use of a helicopter for aerial shooting, design and production of digital special effects, and on-line computerized editing of picture and post production sound. The result led to a production that not only pleased the Corps but that pleased me as well. I have gained sufficient knowledge and experience to meet the challenges I will face in my career as a Public Affairs Officer in the United States Army.

P R E - P R O D U C T I O N

## Choice of Thesis Subject

The decision to do the Fort Hood project is an example of being at the right place at the right time. During the Fall semester 1988, I went to Fort Hood to meet with the Corps public affairs officer to learn more about their mission specific responsibilities. The visit was extremely informative and provided an example of some of the things that I may later have to do as a public affairs officer in the army. While touring the facilities I met and spoke with the "Broadcast" personnel who produce a weekly newsprogram seen on Fort Hood and in the surrounding community. In passing, the supervisor, Mr Tommy Tucker, mentioned that he had been given the task to produce a video about Fort Hood to replace a slide presentation. Our discussion moved on to other things and I gave the subject little thought until months later.

Then came the time to make a decision on what I would produce as my thesis. As I considered various alternatives I evaluated their applicability to what I might be doing after graduation. I had been asked by the Bureau of Land Management to produce a documentary on the Wild Horse and Burro Adoption Program expanding upon my pre-thesis production. I was also considering doing a promotional piece requested by the University of Texas Psychology Department. But what I decided I needed was something that would provide experience with the military since that is what I would be doing after graduation. I approached the ROTC Department about doing a recruiting video for them, but even though they were very receptive to the idea the bulk of what I needed to

shoot was not occurring until Summer 1989, my intended graduation date. Then it hit me. Had Fort Hood already produced the video they needed and what was the possibility of me doing it for them? The next week I met with Lieutenant Colonel Bruce Beals, the Corps' public affairs officer to discuss my proposal. Employing the writing skills that I had learned in Professor Nicholas Cominos' documentary writing class I prepared a "pitch" and written synopsis of what I thought would tell the Fort Hood story.

It was definitely a fabrication of my own concept of Fort Hood because my actual knowledge of the post was fairly limited. But all large military installations and units have certain things that are inherently the same and applied knowledge gained during my time in the army. The meeting went very well: they had not had the time, equipment or personnel for production and liked my idea. The decision was made then that I would produce the new Fort Hood "Command Briefing", a 20 minute corporate video to provide the viewer with an overview of the mission, units, equipment, facilities and personnel which make up the Third Corps.

## **Corps Guidance and Meetings**

That first meeting set a tone of support and cooperation which continued throughout the production. During pre-production I met with LTC Beals and Mr Tucker frequently to seek guidance and determine what they wanted the video production to accomplish. Basically, I was given



free-rein to produce the piece with very little supervision or restriction, but was provided assistance whenever it was needed.

Once production actually began, I gave periodic progress reports but decided that I did not want to show any of the video until I had completed a rough cut, and then only to LTC Beals and Mr. Tucker who understood that what they were seeing was not the same quality of video that would comprise the final version. But in May 1989, against my better judgement, we provided a screening of what we had assembled thus far to the commanding general upon his request. He appeared disappointed until we explained the necessity of a rough cut from editing dubs vs the fine cut edited from camera originals.

This experience convinced me that you should not show the client the video until there is a solid story line and the picture is the way you want it. To an individual who does not understand the editing process, a rough or first cut is distracting and "sloppy." I'm sure the general was relieved and pleasantly surprised when he received the final on-line edited and mixed show and there were no white numbers across the screen!

## **Production Schedule and Milestones**

When beginning a production getting started is often the most difficult task. The first step is to determine what needs to be done and by what date. I found the most effective way for me to accomplish this was by "reverse sequence planning." Starting with the required completion date

and working backwards, I determined target dates or *milestones* for completing each step of the production.

The following are those that I felt were important to establish at the on set:

| <u>TASK</u>                         | <u>COMPLETION DATE</u> |
|-------------------------------------|------------------------|
| Synopsis and Proposal               | 16 January 1989        |
| Complete Research                   | 13 February 1989       |
| Treatment                           | 27 January 1989        |
| Completion of Draft Shooting Script | 16 February 1989       |
| Crew Selection                      | 1 February 1989        |
| Complete Shooting                   | 10 May 1989            |
| Review Archival Footage             | 1 March 1989           |
| Develop Production Schedule         | 1 February 1989        |
| Equipment List                      | 1 February 1989        |
| Rights to Use Music                 | 15 June 1989           |
| Assembly                            | 24 May 1989            |
| First Cut                           | 1 June 1989            |
| Fine Cut                            | 15 June 1989           |
| On-Line Editing                     | 4 July 1989            |
| Sound Mix                           | 6 Jul 1989             |
| Distribution                        | 20 July 1989           |

## Research

I considered the pre-production research a key element in development and used it as a place to start. If I were going to tell the story of Fort Hood, I needed to learn as much as possible about it. I also discovered that as I did the research, a story line and ideas for narration and video began to emerge.

Upon completion of the initial research, I determined that there were four major areas deserving further evaluation: (1) the history of the corps, (2) the specific corps units and their mission, (3) the training and equipment, and (4) the facilities that support them and their families.

There were many sources of assistance and information to facilitate my research. There are two large museums with archival photographs and films, vintage uniforms, equipment and artifacts. The museum director is also the corps historian and was extremely helpful. Additionally, the public affairs officers always have a short unit history readily available. The remaining research was basically fact-finding for current information. This was available by familiarization with organizational manuals and charts, interviews and meetings with unit representatives, observation of training and orientations of facilities on post.

## Evolution of the Script

What to include in the production was a major problem. There was a tremendous amount of information, but the length of the video had to be limited to approximately 20 minutes. The challenge became how to

provide an adequate orientation of the largest armored post in the free world in such a short time.

Once the initial research had been completed I began to draft an outline for the script. The Corps provided me with guidance on specific factual information to be included, and gave me a copy of the script from their current "orientation" slide presentation.

It became clearly evident as I worked on the script that there were things that had to be included in order for the video production to serve its intended purpose.

So I decided to develop an outline of all the areas to be covered in the project. The following outline which was developed became a valuable tool that I used throughout all the stages of production and found it the most effective way for me to deal with the large amount of information.

OPENING MONTAGE

HISTORY

LOCATION AND SIZE OF FORT HOOD

CORPS OBJECTIVE

UNIT LEAD IN AND OVERVIEW

1ST CAVALRY DIVISION

2ND ARMOR DIVISION

6TH CAVALRY BRIGADE

13TH COMBAT SUPPORT COMMAND

3RD SIGNAL BRIGADE

89TH MILITARY POLICE BRIGADE  
504TH MILITARY INTELLIGENCE  
31ST AIR DEFENSE ARTILLERY  
MEDDAC  
DENTAC  
TEXCOM  
EQUIPMENT INVENTORY  
POPULATION AND PAYROLL  
SUPPORT FACILITIES  
ROUTES FOR DEPLOYMENT  
GRAY ARMY AIRFIELD  
HOOD ARMY AIRFIELD  
AIR TRAFFIC CONTROL CENTER  
TRAINING  
RANGES  
RESERVE COMPONENT UNITS  
LEADERSHIP  
COMBAT READINESS  
ENDING MONTAGE

After identifying these topics, I started to develop them into individual sequences with a common thread. From this evolved a draft script. The script was then reviewed by the client to ensure all pertinent

information was included and accurate. Additionally, I submitted it to Professor Joel Fowler for his comments and suggestions.

Military writing has a unique style that does not flow well with this type of presentation and I had to convince the staff at Fort Hood to allow me flexibility in the writing and developing the script. With that battle won, I turned to the narration itself. I knew that I didn't want "wall to wall" narration but that's what I was afraid I would end up with because of the large amount of information to present. So the next step was to isolate the facts that had to be included and then find a way to bridge them together smoothly.

The goal was to create the story in such a way that the audience would feel as if they were there and participating. The idea was to present dynamic footage with strong ambient sound that took the viewer as close as possible to the action: crawling through an obstacle, riding on top of a tank, flying a helicopter, shooting weapon systems and participating in what makes up a day in the life of a soldier on Fort Hood. We wanted to develop a video production that was different from other military videos that all too often become a slave to narration.

## **Resources and Logistics**

Fort Hood agreed to make all post resources available and provided most of the logistical support. It was also a valuable experience for me to learn the necessary procedures and forms required by the Army to submit work orders. Military work orders are required whenever

requesting military support. Even though I am familiar with military procedures, this newly gained knowledge will serve as an asset in future endeavors. They provided my tape stock, transportation support (off road vehicles and helicopters), use of camera equipment, camera operator, use of the graphics support and the production support of the Fort Hood Training Support Center Television (TSC-TV) station .

The two greatest assets provided by Fort Hood were the camera operator and use of the TSC-TV station equipment and personnel. The camera operator was available upon request and was extremely talented. The television station served as my base of operations and is where I spent most of my time when I wasn't on location. With the assistance of the TSC-TV personnel, I performed all off -line editing, sound recording, studio shooting and character generation at Fort Hood.

Even though Fort Hood provided most of what I needed, I depended upon the use of the camera, sound, and lighting equipment from the Radio-Television-Film Department at The University of Texas. The military owned and operated equipment was not the quality of that belonging to The University or TSC-TV. The TSC-TV operation is a civilian organization contracted for by the military, and only TSC personnel are authorized to operate it. There is also no chip camera available on Fort Hood and because of the unpredictable locations and conditions of our shooting it was an asset to have it.

I was also extremely lucky because while I was shooting on Fort Hood, the McDonnell Douglas Aircraft Company came to produce a

promotional tape for their newly fielded Apache attack helicopter. I met with their producer and the McDonnell Douglas representative to ask if we could also take advantage of the helicopter mounted camera. Always looking for ways to better relationships with the military, the company was obliged to assist. They allowed two days at the end of their shooting schedule to shoot our aerals for us. However, severe weather came to central Texas and both days we were unable to fly. But I still had the opportunity, earlier in the week, to operate the Tyler Mounted camera on the helicopter and McDonnell Douglas provided us with their aircraft footage to use in our project. When shooting our aerals we used an UH1 helicopter (Huey) as our camera platform, and even though there is some vibration, it is acceptable quality.

## **Review of Stock Footage**

Because of the scope of coverage required it would have been virtually impossible to shoot everything needed in the four months allocated for shooting. Therefore, I used footage from the Fort Hood tape library which had been shot over the past few years. Many of the vital aspects of various unit training events only occur on an annual basis and did not occur while we were in production.

Screening the stock footage was very time consuming but necessary. I looked through the tape logs and if any sounded remotely applicable, I previewed them. After we had been shooting for awhile, we



again considered stock footage for sequences where we had not been able to shoot something.

## Crew

The crew consisted mostly of personnel from Fort Hood. This was primarily because of the travel distance from Austin to Fort Hood and the frequency of the location shooting. Production at Fort Hood also provided a considerable savings because personnel and editing equipment were available at no cost. This consisted of the TSC-TV television personnel, along with TSC graphics design personnel, and a military camera operator were made available to me. My friends, my sister and my husband were also part of the crew.

The size of the crew varied from shoot to shoot and was occasionally composed of just the camera operator and me. Often, we would receive no prior notice of a training event or taping opportunity. When we heard of one at the last minute, we would have to grab the camera and run. We managed to do well, but would have preferred more notice and a larger crew.

SGT Eugenio Redmond, my camera operator, did an excellent job. He has been an army photographer and camera operator for eight years. He is creative, thorough, and always dependable. His knowledge in all areas of production was an asset, and no matter what I asked him to do,

whether it was ride on top of a tank or take video while leaning out the door of a helicopter, he always did it eagerly.

Keith Conner, the TSC-TV station director, is a "jack of all trades" and shared with me the experience he has gained in military production. He warned me of those things to pay particular attention to, and that he knew were of special interest at Fort Hood. He suggested certain things I should avoid and things I should include. He was helpful in establishing points of contact, did the editing of the pre-recorded music used in both the beginning and ending montages and provided technical advice.

Mike Kelehar, camera operator, editor and graphics designer has had previous experience working at three different television stations, and demonstrated that he could master the use of any piece of equipment. His camera work was superb, and his post production was meticulous. Also, he designed and produced the chyron graphics included in the video.

Valeria Valdez, the editor, has had seven years experience and is an extremely proficient editor. Her attention to detail, creativity and technical competence proved to be invaluable. She made outstanding suggestions and I encouraged her to use her initiative whenever possible.

Amanda Lineker, my sound recordist, is my sister. She is a college freshman and is interested in learning about production. She has worked on numerous student film and video productions and her "hands on" experience has taught her a lot of important principles of sound. She did an excellent job in recording the production ambience and sound effects.

Jon Ettinger, the sound editor, is a fellow graduate student , who volunteered to assist with my sound editing and mix. I had some difficult sound challenges that Jon's assistance helped me overcome.

Sue Mulvehill, a friend, who volunteered to serve as grip, did so because she wanted the learn about how videotapes and films were made. She was extremely helpful and also learned how to record sound and operate the deck.

The crew was great and all worked very well together. It was required that each be multi-talented and "a good sport". They were extremely dedicated and put in extra work on their own time with no intention of seeking payment.

## Equipment

I utilized equipment belonging to The University's RTF Department, the Army, and the contract Training Support Center Television station. The camera I planned to use was The University's Sony 3000, but when the school equipment was not available, or an unscheduled shooting opportunity arose I used SGT Redmond's Ikegami ITC 730A or the JVC KY 310 from TSC-TV. The video quality was not of significance difference.

Mobility was also a consideration when deciding what equipment we would take on a particular shoot. We would often have to carry the equipment long distances on foot over rough terrain. We would liked to have had a monitor along but is was not normally a feasible option.

The following is a listing of equipment that I planned to utilize during the production:

UNIVERSITY EQUIPMENT LIST

WV 200 CLE Panosonic camera w/batteries

or

3000 w/ batteries

14 Pin cable

Deck (sony BVU 110, 1st choice, JVC 4900, 2nd choice)

JVC AC 50 adapter

Adapter to camera cable

4 pin cable

Batteries

Recharger

Miller Tripod

M-R Light kit

Headphones

Audio cables

DL-42 Microphone (film dept)

Camera Manual

Extension cords (2)

Apple boxes (2) (film dept)

Panasonic Monitor

BNC Cable

2 C-stands (film Dept)

### ARMY/TSC-TV EQUIPMENT

JVC KY 310 Camera

Ikegami

JVC CR 4900U Deck

Electro Voice RE 20 Microphone

tripod

lighting kit w/stands

## **Target Audience and Considerations**

The intended audience consists of distinguished visitors to Fort Hood, attendees at presentations given by the commanding general at speaking engagements, and newly assigned senior commissioned and non-commissioned officers.

Our audience is extremely broad as is the scope of the video production. Therefore we had to take into account the following:

- All may not have an understanding of the Army and/or it's language:
- Some may be experts.

- The audience will consist of both military and civilian viewers,

It could also be assumed that most of the audience would be positively predisposed toward the Army. But the intent is to leave them with the feeling that Fort Hood is an exciting place and that the soldiers are motivated and technically capable of meeting any challenge.

### **Importance of Military Accuracy**

Military accuracy could not be stressed enough. The accuracy of each detail, in narration and picture, determines the credibility of this entire videoc production. No matter how good the overall program is, if the information presented is incorrect, the intended message may be lost. Special care was given in pre-production meetings and on location to ensure what was being said and taped was correct and in accordance with military standard operating procedures.

### **Organization**

For easy access to pre-production and production material, I kept all the important materials in a three ring binder which became more valuable as time went on. The contents included the following: director's calendar, shooting schedule, crew list, telephone numbers, points of contact, shot lists, synopsis, treatment, script, Fort Hood map, equipment check out forms, work order forms and unit training schedules.

## **Unit Pre-arranged Points of Contact**

We established a point of contact in each major command or unit during pre-production for three reasons: (1) so that they could inform the unit commander of the project and seek his/her guidance as to what they feel would best depict the unit, (2) to help determine what and when to shoot, and (3) to assist in the logistics and transportation of each shoot.

## **What to Shoot**

In determining what to shoot, I used the outline that I had developed and began by listing shots that I considered would best support each sequence. These were the shots we would plan for and then if they were not possible we'd seek alternative shot ideas. We also knew that shots we had not even considered would develop while on location.

With such little time to cover each unit sequence it was important to capture, in a very short amount of time, their daily and wartime mission. We planned to show the equipment and soldiers close up and from the most interesting points of view.

## **Problems and Solutions**

The greatest problem faced in pre-production was that of the script development. Because there was so much information to be covered in only 20 minutes, I had to write the narration before shooting so the I could ensure adequate coverage. This, I was afraid, would make me a "slave to the narration" in post-production. So to beat this problem, I identified the

"pie in sky" shots that would serve most dynamically to visually describe each area. Because the narration consisted of so many facts, I decided it was more important to have interesting visuals which tie together to tell a story rather than build the picture to support the narration.



P R O D U C T I O N

## Crew Relationship

The crew worked together very well, everyone willingly chipped in to do whatever was necessary. Actually, everyone had a good time. It isn't everyday that you get to ride in a tank, a military tactical vehicle or a helicopter. The crew was very dedicated and all put in long hours, many on the weekend, in the early hours of the morning, or late at night. I provided meals and/or snacks whenever necessary.

## Scheduling

Military training is very costly, therefore we made every attempt possible to shoot events during actual scheduled training. This was accomplished by constant communication with the unit points of contact and closely monitoring their training schedules.

Because of the logistics involved, including equipment checkout in Austin, transportation, range passes, and crew availability, I needed to have each months schedule planned as thoroughly as possible. However, there were always last minute shooting opportunities, and as I mentioned previously, this is when we grabbed any available crew and camera and ran! This is when we shot some of our best material.

I provided each member of the crew a calendar at the beginning of each month which had the shooting schedule and any other key dates noted. This was an easy way to keep track of things and a convenient format to make new entries or changes.

## **Weather**

The majority of the shooting took place outdoors. Poor weather was seldom a hindrance because scheduled training continued and we normally chose to shoot unless there was lots of rain (If the weather was extremely cold or rainy we did not). Precautions were taken to keep the equipment dry and free of blowing dust.

When taping training shots, rain and mud were fine because it shows the viewer that Fort Hood soldiers are provided realistic training in adverse weather conditions.

When the terrible spring storms hit central Texas much of our shooting had to be postponed. Both because of inclement weather and storm damage.

High winds and flooding curtailed most of the training and severely damaged millions of dollars worth of equipment.

## **Equipment Problems**

Overall the equipment functioned very well. But we did experience a few snags, some were due to equipment malfunctions and others to operator error. Probably the worst day of shooting occurred on 1 June 1989. I was on my way to Fort Hood at 5 a.m. to shoot the soldiers participating in a five mile run when my bad luck started. I came around a corner on a country road and struck a deer. The deer was injured but managed to run into the woods. My truck was slightly damaged and I was a little shaky but "duty called" and so continued on to Fort Hood. I was

shooting by myself because my crew members were either running or unavailable so I arrived early to get the equipment set up at the best vantage point. Technical difficulties with the camera prevented the tape from rolling. I frantically performed some basic trouble shooting but could not get the camera to operate. Silhouetted against the rising sun, the formations ran passed me, it would have been a great shot! Later, to add insult to injury I was showing my camera operator what had happened and the camera worked beautifully!

However, that afternoon while out in the field taping M1 tanks being loaded onto heavy equipment transports, the camera, once again, would not allow the tape to roll. This time I shook the cable and the tape began to move, but only intermittently. The culprit: a faulty 14 pin cable.

On another occasion, we had a problem with the Panasonic 200 back focus, no matter what we did, the camera would not hold the focus when you zoomed out. We had a registration and focus card with us, but no matter what we did we could not get it adjusted. I returned it to The University so that the engineer could make the corrections. Luckily no shooting was missed that we could not make up at another date.

We had a full morning of shooting on 4 May, taping soldiers learning to rappel from a tower. From various angles and positions, we felt sure we had captured some excellent action shots. We went to look at them over the lunch break and discovered the picture was in black and white. We knew immediately that we had neglected to check the position of the Y switch and that it was in the Super VHS position.

Batteries also proved to be a problem, particularly when using the JVC 4900 deck. The longest amount of time any of the batteries held a charge was 14 minutes. When using the BVU 110 the batteries hold a charge longer but there are not enough batteries.

## Camera

The camera equipment from The University and TSC-TV is excellent equipment and is well maintained. But the few times we had to use the public affairs camera package from Fort Hood, I was surprised at it's poor condition. Their Ikegami ITC 730A is not a bad camera, it's just wearing out. The microphone cable is worn in numerous places and the wind screen is a piece of folded foam held on by a rubberband. The Tripod head is so loose that the camera rocked back and forth. It is amazing to me that SGT Redmond and the broadcasters can produce the quality work they do with this equipment. This camera package was only used as a last resort.

My favorite camera was the Sony 3000. It was always dependable and did the best in low light. The BVU 110 deck is definitely the way to go. Recording time code in the field is the best solution and saves time in post production.

## Sound

Sound plays a key role in the richness and depth of a show. This is especially true if your objective is to make the viewer feel as if he/she is

right there where the action is occurring. Production sound for this project posed some interesting challenges:

- (1) Proximity— Due to the nature of the weaponry and training we were shooting, regulations and safety often kept us at a distance far away from the action. The camera's zoom capability can take you up close but the sound is still distant . There were two means of dealing with this problem during production. The first was to record some other natural sound occurring at the same location that could logically serve as a sound effect over the distant shot, such as radio communication regarding the action. The second was to place a recording device near or in the vehicle or area of operation.
- (2) Equipment or vehicle noise— Often times the hum of equipment would be so loud that if a soldier was speaking it was difficult to hear them over the background noise. We found that if we used a lavalier to mic the individual the background noise was not as loud and did not fight the voice. Another way in which vehicle noise became an interference was when we were recording from inside a loud vehicle, tank or helicopter (This problem was also dealt with further in post production). However what I did, on two occasions, was place the microphone inside an extra operators headset, tape the headphones closed around it, and record the accompanying radio communication.

When on location we always recorded some general ambience for possible use in post-production. But what we also did that proved valuable later was to record generic tank, various generator, vehicular and aircraft ambience to make a sound effects tape.

## Lighting

We seldom found it necessary to use anything other than available light. Even when shooting indoors we rarely needed lighting except for fill. The most difficult location to light was the basketball court inside a large gymnasium with a high ceiling. We could not bounce large light off the ceiling, it was just too high, and we didn't want the light to look harsh and direct so we lit with three Lowell Omni lighting kits. It provided just enough light and did not cause any shadows as the players moved from one side of the court to another. Also in the gym, the weight room was rather dark, and was difficult to light because of the chrome equipment and the mirrored walls.

When taping in the hospital or dental clinic the examination lights provided ample light. In fact the surgical light was so bright that it recorded a little hot. In the craft shop, the lights that are placed so the patrons can see to make their crafts, also provided enough light for shooting.

## Transportation

Transportation to and from the checkout location was provided by my Ford pick-up truck, which throughout the entire project proved

invaluable, serving not only to move equipment but also to take crew to location and serve as a camera platform. Military vehicles were often provided, particularly when shooting at ranges or other locations where civilian vehicles are not authorized or where terrain prohibited their use.

## **Use of Aerial Photography**

While developing the shot list I determined that an aerial perspective was necessary to give the proper perspective and show the vast size of the post: its equipment and terrain. The aerials I felt were most necessary were:

- Rows of vehicles and tactical equipment;
- Post Exchange Mall and Commissary;
- Diversity of terrain and thousands of acres of training area;
- Highway and water routes of access;
- Airfields with aircraft parked on the airfields.

We were flown in a Huey helicopter as our camera platform and spent approximately five flying hours to tape the key locations.

## **Location Difficulties**

An obvious limitation of shooting in the field is that there is generally no source of power available. This is of particular concern when the life of your batteries are limited to very short amounts of time. We had to make every effort to conserve battery power and often took a second deck as back up. This became extremely important if we were shooting something



that we had only had one opportunity to tape; or if we knew what we were taping would take along time. When shooting at a range, we could often run an extension cord from the range control tower or have the batteries recharging while we were shooting.

Also, we, on some locations, had limited options for camera placement. This did not always provide the best angle and often we had to deal with subjects brightly back lit by the sun.

### **Maintenance of Military Accuracy**

Just as military accuracy was important in development of the script, it was equally as important when shooting. An otherwise "perfect" shot would be of no use to us if some element in the content of the shot were not accurate. Things we had to pay particular attention to were: that proper safety procedures were being exercised, that required equipment and uniforms were being used or worn, that the action be "real life" and that business be conducted as usual.

Even though I am in the Army, I do not know the regulations and standard operating procedures pertaining to much of what we shot. Therefore it is important to seek the assistance of the unit commander or his/her representative to ensure adherence for this.

## **Slide Design**

Throughout my production, there were lists of facts and figures that could not be avoided. But rather than have the narrator rattle off long lists, we designed simple slides to visually show this important information.

Some were 35mm slides, produced at the Fort Hood Training Support Center, visual graphics department. Others were created on the Grass Valley Chyron machine by Mike Kelehar, who, as I mentioned earlier he is extremely talented and creative. One idea he developed was to video tape an American and Texas state flag as a background then keyed chyron information over it to show various geographic locations.

The 35mm slides had to be transferred to video tape. When I coordinated for their production I had no idea of how difficult it would be to transfer them to video and maintain any of the quality. The slides themselves looked great but both the TSC-TV and The University film chains could not transfer them and retain any of the quality. So I took them to River City Productions in Austin, and had them transferred. They look very nice: almost as good as the slides themselves.

## **Special Effects Design, Coordination, Production, and Cost**

I wanted the viewer, from the beginning of the production, to see something which makes this tape different from the standard military style production. The opening montage starts the show off with a bang, a tease, to catch the attention of the audience so that they want to see what

follows. However, how I could get from the montage to the body of the presentation was the question. After hooking the audience with the montage, how should I now bridge the transition to the body of information and slow the pace?

I knew that what I needed was an eye-catching title to lead the audience forward. With this in mind, I began acquiring demo tapes from various production companies. The one that I decided to pursue was a digitally produced graphic produced in Dallas, at the Dallas Post-production Center.

The title sequence consists of the following graphic production: a graphic design of the state of Texas appears with an American flag placed on it marking the location of Fort Hood within the state. Digitally produced the graphic elements rotate on the screen and are transformed into the image of the Corps Headquarters Building. The flag moves toward the viewer, getting larger, then moves backward and stops where a real flag would be placed on the actual Headquarters. A bold title appears beneath it which says "Fort Hood: Home of the Third Corps" and the opportunity.

The meetings with the Dallas Post-production Center were very interesting. They gave us a tour of the entire facility. Looking at examples of their work, we were amazed as they explained in great detail their production capabilities.

P O S T - P R O D U C T I O N

## **Organization of Tapes and Materials**

As always, labelling and logging tapes is imperative. We shot over 45 tapes and to keep from getting behind we logged the tapes as soon as possible after shooting. Each tape was also labelled: marking the unit, the subject, the date and the camera operator. 3/4 inch editing dubs were made using recycled tapes to conserve resources.

There was no need to transcribe tapes because we a had no interviews and very little individual voice. However, while logging the tapes we made specific note of sound that was particularly good or that had a problem and included this information in the log. This saved a lot of time, but still made it easy to locate specific sound effects or "good ambience."

There was an area within the TSC-TV station designated as our work space and editing station. We organized our tapes and materials on shelves and placed our logs, cutting outline and current script in a loose leaf notebook for easy reference while reviewing tapes and editing.

## **Cutting Outline and Assembly**

The greatest tool used in editing was the outline that I previously mentioned was developed in the pre-production stage. This same outline, which served earlier as a basis for development of the shot list, became an editing outline.

Editing began by placing each topic or sequence title from the outline at the top of a blank page. Use of the outline was invaluable to

organize the material: working our way through sequence by sequence we would note the reel number and location of any footage that would be appropriate for inclusion in the sequence. This slowly evolved into a paper edit.

The outline served as the back bone to which we added the flesh. Before beginning and editing on tape, Valerie, my editor and I, reviewed all the tapes to determine where the best footage would fit in our outline. The next step was to work our way through the outline deciding where any previously identified stock footage might fit. This ensured use of the best material at the most appropriate location within the piece.

After listing the shots accordingly, a structure began to develop and in our assembly the "visual gaps" became evident. We then reviewed the logs of our tape and stock tape to see if we had what we needed.

### **Additional Shooting Required**

Once we determined that additional shots were required to cover the units more completely, we scheduled "pick ups" and shot for an additional three weeks. When it was not possible to shoot what we had in our pre-production script we developed alternative shots or sequences.

### **Rough Cut - Off line**

The pacing was not right yet, the time of transitional dissolves had not been worked out and the ending montage. The following is the outline from which we developed our off line rough cut :

## SEQUENCE 1

## MONTAGE

Music: "Eye of the Tiger"

MS-M1 Tans Splashing Through the Water  
LS- Apache Flyover  
CU- Dragon Live Fire  
MS-Dragon Hitting Target  
CU- Camouflaged Face  
MS- Howitzer Firing in Field  
MS- Bayonet Training Jumping Over Log  
CU- Soldier Jumps From Helicopter to Water  
WS- Water Rafts  
CU- River Rafts  
CU- Vulcan Live Fire  
MS- Soldiers Crawling Under Wire  
MS- Soldiers Vaulting Over Log  
CU- M-1 Barrel Passes Camera  
MS- Bayonet Training Explosion

Special Effect- Texas State & Rotating Building

## SEQUENCE 2

## HISTORICAL

Corps Unit History  
WS-Soldiers Marching in Formation  
LS- Battlefield Explosions  
LS- Tank with Men Marching  
LS- Tank Moving into Fire Fight  
LS- Tanks on Road in Snow

CU- Tank in Snow  
LS- Mortar on Hill in Korea  
CU- Gun Firing  
MS- Howitzer  
LS- Aerial "River Blazing"  
LS- Rice Pattie DISSOLVE  
MS- Soldiers in Rice Pattie  
POV- Helicopter Firing

Hood History  
CU- Portrait of Gen John Bell Hood  
MS- 3 Soldiers in Tank  
MS- Tank Destroyer Sign  
MS- Soldier at Field Sight  
CU- Individual with Rifle  
LS- Aerial  
MS- Tank with Soldier in Foreground  
LS- Aerial of Quarters in '60s  
LS- Tank Firing  
LS- Hitting Target

### SEQUENCE 3

#### LOCATION AND SIZE

ES- Terrain Aerial  
GRAPHIC- Showing Boundaries  
GRAPHIC- Showing FT Hood Between Dallas and San Antonio  
MS- Killeen Road Sign  
LS- Tower Shot with Facilities  
GRAPHIC- Showing HQ FORSCOM  
GRAPHIC Showing Distance to Subordinate Units



## SEQUENCE 4

## CORPS OBJECTIVE

MS- Tank Moves and Then Freezes

GRAPHIC- Showing the Readiness Mission at FT Hood

LS-Aircraft Taking Off

LS- Soldiers in Camo Running

MS- Two Soldiers Clap Hands Together from Bayonet Training  
Tape

SLIDE- NATO Mission

SLIDE- Strategic Deployment

## SEQUENCE 5

## UNIT LEAD IN

SLIDE of Unit Patches Surrounding the Corps Patch

DISSOLVE TO BLACK

## SEQUENCE 6

## 1ST CAVALRY DIVISION

FADE IN: Division Patch

A "Engage ..and Continue Mission of TRP2."

DISSOLVE TO: M1 in Firing Position

Tank Firing

Crawling Through Wire Obstacle

Stinger Firing

Stinger Round Hits

Tracks Move in Germany

FADE TO BLACK

## SEQUENCE 7

## 2ND ARMOR DIVISION

FADE IN: Division Patch

A M1 Sounds

ES- M1

POV M1 on the Move

LS- M1 Moves into Firing Position

CU- Gunner Loading

MS- Barrel of M1 as it Fires

LS- Bradley

LS- Apache Flyover

LS- MLRS on the Move

LS-MLRS Fires

FADE TO BLACK

## SEQUENCE 8

## 6TH CAVALRY BRIGADE

FADE IN: Unit Patch

A Apache Sounds

DISSOLVE TO: Apache Flying Formation

LS-Formation at Belton Lake

MS- Apache Firing

CU- Apache Firing

CU- Screen with Firing

CU- screen with Firing

LS- OH 58 Flying

Apache Flyover

LS- CH 47 Hook Up

MS- CH 47 Take Off

FADE TO BLACK

## SEQUENCE 9

## APACHE TRAINING BRIGADE

FADE IN: Unit Patch

A Apache Sounds

DISSOLVE TO: LS- Row of Apaches Taking Off

CU- Pilot in Cockpit

CU- Rotor Blade Turning

MS- Apache Taking Off

LS- Apache Flying Away

POV of Pilot

MS- Row of Apaches

LS- Apaches Flying

LS- Apache Flys Under Camera

FADE TO BLACK

## SEQUENCE 10

## 13TH COMBAT SUPPORT COMMAND

FADE IN: Unit Patch

A Cranking Sound

DISSOLVE TO: LS-Female Soldier Working Lift

LS- Two Soldiers with Screw Driver

CU- Soldier with Screw Driver

LS- Soldier Replacing Bolt

LS- Refueling

LS- Bulldozer

LS- HET w M1 Load

LS- Medics Carrying Stretcher

FADE TO BLACK

## SEQUENCE 11

## 3RD SIGNAL BRIGADE

FADE IN: Unit Patch

A Soldier Speaking on Radio

WS- Antenna

CU- Soldier on Antenna

CU- Soldier with MSE Equipment

CU- Key Board

WS- Soldier with MSE

FADE TO BLACK

## SEQUENCE 12

## 89TH MILITARY POLICE BRIGADE

FADE IN: Unit Patch

A Vehicle Sounds

MP in Camo Directing Convoy in the Field

LS- MP Giving Ticket

CU- MP Giving Ticket

LS- MP Assisting Child Across Crosswalk

WS- MPs Mounted on Armed HUMV

CU- Prisoner Surrenders

WS- Troop Movement

CU- Search Procedures

FADE TO BLACK

## SEQUENCE 13

## 504TH MILITARY INTELLIGENCE

FADE IN: Unit Patch

A HUM of Equipment

LS- Soldiers Cranking Antenna Ground

CU- Hand Crank Turning

LS- RU21 (aircraft) Moves Toward Camera

LS- Soldier Using Aiming Mirror  
CU- Aiming Mirror  
ES- Mohawk  
CU- Female Specialist Adjusts Equip in Aircraft  
MS- Male Pilot Climbs into Aircraft  
LS- Mohawk Taxis  
FADE TO BLACK

#### SEQUENCE 14

##### 31ST AIR DEFENSE ARTILLERY

FADE IN: Unit Patch  
A Count Down  
ES- Hawk Preparing to Fire  
CU- Turning Antenna  
LS- Hawk Firing  
LS- Round Hitting Drone  
LS- Crew Rides by Camera After Shooting  
FADE TO BLACK

#### SEQUENCE 15

##### MEDDAC

FADE IN: MEDDAC patch

A Helicopter Sounds  
DISSOLVE TO: Helicopter with Ambulance in Foreground  
ES- EXT. Darnall Hospital  
LS- Patient Entering Catscan Machine  
CU- Catscan Screen  
LS- Doc with Child  
CU- Child Breathing  
LS- Babies in Nursery  
MS- Doc Preparing

MS- Patient Being Wheeled into Operating Room  
ECU- Operating Tools  
LS- Surgery  
FADE TO BLACK

## SEQUENCE 16

## DENTAC

CU- Technician  
CU- Patient's Mouth  
MS- Patient  
CU- Patient Getting Panorex (Moving X-ray Machine)  
CU- X-ray  
MS- Patient in Dental Chair  
FADE TO BLACK

## SEQUENCE 17

## TEXCOM

FADE IN: Unit Patch  
DISSOLVE TO: ES- Pan of Row of Flags  
LS- Flags  
LS- M1 firing- Audio from Reel 13 8:29:00  
LS- Bradley Firing and Moving - Audio from Reel 3 11:36:04  
LS- Apache - Audio from Val's Video Master 6:40:00  
Firing  
MS- Soldier Placed on Litter  
LS- Bradley Coming to a Stop  
CU- Lieutenant with Binoculars  
MS- M1 Tank  
CU- Blinking Light  
MS- M1 Target  
LS- M1 Tank  
LS- M2

LS- M3

LS- Column of Apaches

FADE TO BLACK

FADE IN: Soldier Getting in MSE on Truck

CU- Soldier with MSE Equipment

CU- Key Panel

LS- Soldier Operating Key Panel

## SEQUENCE 18

### INVENTORY

FADE IN: LS- Motorpool Row with Airfield in Background

GRAPHIC- Information About the Numbers of Pieces of Equipment

LS- Apaches Waiting to be Fueled

CU- Fuel Hose Filling Apache Tank

CU- Apache Fuel Gauge with Red Letters

CU- "Thumbs Up! Hand Gesture

LS- Apache Takes Off

MS- Maintenance Shot- Soldiers Replacing Engine

## SEQUENCE 19

### POPULATION AND PAYROLL

FADE IN: Large Formation Running PT

GRAPHIC- Population Statistics

MS- Soldier Reporting for Pay

GRAPHIC- Payroll Dollar Amounts

## SEQUENCE 20

### FACILITIES

ES- LS- PX Exterior with Bus in Front

MS- PX Interior with Woman Shopping in Toddler Section

LS- Aisle in Commissary

MS- Soldier Selecting Fruit

AERIAL- PAN of Commissary and PX  
CU- Theater Marquis  
LS- EXT. Theater  
LS- INT. Play on Stage in Theater  
LS- EXT. Chapel  
LS- Chaplain in Field  
CU- Chaplain in Field  
LS- Family Life Center  
MS- INT. Classroom  
EXT.-ES- Little Boys Play Soccer in Front of the Family Quarters  
LS-Exterior of Enlisted Houses  
LS-Exterior of Officer Houses  
ES- LS- Exercise Room  
CU-Feet Walking  
MS- Man on Bike  
CU- Feet Pedalling  
LS- Basketball  
MS- Raquetball  
CU- Little Girl in Pool  
CU- Weights  
CU- Man Lifting Weights  
LS- Soldier Napping in Camp Ground  
MS- Woman Making Pottery  
MS- Two Woman Working on Crafts  
AERIAL- ZOOM OUT of the Soldiers Dome  
ES-LS Belton Lake  
LS- Keith Fishing  
MS- Child Coming Down Water Slide  
LS- "Cafe Court" in PX Mall  
CU- Soldier Eating Pizza  
EXT. LS- Shoppette  
MS- Baseball Player Hitting Ball



MS- Barber Cutting Hair  
FADE TO BLACK

#### SEQUENCE 21

##### ROUTES FOR DEPLOYMENT

FADE IN: AERIAL of Beaumont  
Aircraft Load Up  
AERIAL of Highway Cloverleaf  
LS- Ship  
MS- Equipment Loading into Ship

#### SEQUENCE 22

##### GRAY ARMY AIRFIELD

ES- C-5 Galaxy Being Loaded  
MS- "Dust Off" Helicopter Turns and Exits Frame  
CU- Soldiers Process for Overseas Deployment  
LS- Soldiers Board Civilian Aircraft  
MS- Soldiers on Commercial Plane  
LS- C-5 Galaxy Take Off  
LS- U-21 on Runway Moves and Exits Frame  
LS- U21 Taxis for Take Off  
MS- Mohawk Aircraft on Runway  
CU- Propellor Turning  
LS- Mohawk Leaves

#### SEQUENCE 23

##### HOOD ARMY AIRFIELD

ES- Aerial View of the Entire Airfield with Aircraft on Runway  
CU- Airfield Tower  
MS- CH47 Helicopter Hovering  
LS- Apache Aircraft on Runway

## SEQUENCE 24

## AIR TRAFFIC CONTROL CENTER

- CU- Scope
- MS- Controller at Scope
- CU- Weather Screen
- MS- Military Controllers
- CU- Control Panel
- OTS- Controller
- CU- Hand Writing Information
- LS- Turning Antenna

## SEQUENCE 25

## TRAINING

- LS- Mortar Loading
- CU- Round Insertion
- ES- War Game Room
- LS- Soldiers Around Simulation Table
- CU- Figurines
- MS- Soldier Moves Figurines
- MS- Tank Rolls Over Soldier
- LS- Soldiers Run Through Smoke
- MS- Armored Vehicles Cover Fort Hood Terrain
- LS- Two Small Bridging Barges Work River Crossing Operation

## SEQUENCE 26

## RANGES

- ES- Weapons Firing on Range
- CU- Red Range Flag
- CU- Individual Soldier Fires M-16
- CU- Soviet Target Pops Up
- LS- Soldiers Climb Wall at Mout Training
- MS- Soldiers Help Each Other Get Over Wall

LS- Howitzer Firing  
CU- Round Hitting Target  
CU- Office Looking Through Binoculars

## SEQUENCE 27

### RESERVE COMPONENT UNITS

LS-PAN- Reserve Helicopter Sequence  
LS- Helicopters Take Off  
MS- Soldiers with Camo Run Across Open  
CU- Soldier Talks on Radio  
Graphic- Capstone  
Bar Graph- CSS & CS Mobilization  
CU- Soldiers Face  
LS- Long Formation of Soldiers on Road March  
MS- Soldiers on Road March  
LS- Convoy of Equipment Trucks  
MS- Truck Load Up  
CU- Truck Tire  
MS- Trucks Leave  
MS- Soldier Crawls Down an Obstacle  
LS- Soldiers Run Through an Obstacle  
MS- Soldier Slides Down a Rope  
CU- Soldier Assembling an M-60  
MS- Soldier Assembling M-60  
Graphic- Wartrain States

## SEQUENCE 28

### LEADERSHIP

LS- SGT Yelling at Soldiers Doing Push Ups  
CU- SGT Yelling at Soldiers  
MS- SGT Directing Soldiers to Install Barbed Wire  
CU- NCO Instructing Bayonet Training

LS- Soldiers Performing Bayonet Training  
CU- NCO Talking on the Radio

SEQUENCE 29

CLOSING

CU- Soldier Jumps Over Wall  
CU- OTS- Driver of Bradley Moves Down Range  
MS- Soldiers Marching Toward the Low Angle Camera Position  
LS- Cannons Firing During Ceremony

ENDING MONTAGE

## **Script Modification**

Upon completion of the fine cut of the picture I determined that changes in the narration were required. In some cases we needed to cut the narration all together. This was a welcome relief because I felt that there was too much narration to start with but had been unable to convince the client that some of the facts did not have to be articulated. Only when they saw the edited picture did they agree. To maintain the pacing it was further necessary to condense or restate additional lines of the narration.

## **Unit Patch Dissolves as Transitional Devices**

A transition is needed to cue the viewer when the video moves from the description of one unit to the next. Otherwise they run together and it is not clear that what is occurring is an overview of the separate units.

The technique we developed was to use a dissolve of the unit's shoulder patch to begin each sequence. To create them we used velcro and a 1 inch thick piece of styrofoam to mount the patch to a marble piece of tile. The styrofoam lifted the patch away from the tile thus creating depth. Each patch was individually videotaped in the studio. We chose to begin the dissolve from black as the camera is zooming in on the patch, creating the illusion that the patch is moving toward the camera. Sound from the following shot is heard when the patch is alone on the screen, then the patch dissolves into the first picture of the sequence.

## Sound Mix

The Narration was put on channel 1 during the on-line editing in 4B control. Most of the time the picture was placed on the tape first then the narration. But sometimes, depending upon the sequence, the priority had to be given to the narration with picture edited to it. Particularly when there was a list mentioned where a string a short quick pictures that must fit with a specific word or words.

The narrator's voice is very easy to work with, he has been a professional narrator for 30 years and was very skillful and deliberate in his tone and inflection. Very little coaching was needed, and then only because I was looking for a particular emphasis.

As mentioned earlier it was not always possible to get quality accompanying sound while taping some weapons and training. Therefore we had to build effects and ambience tracks for those shots or sequences. The effects tapes that we had made during production were used extensively.

The track designation for the sound mix is:

| <u>Track</u> | <u>Designation</u>                       |
|--------------|--|
| 1            | Narration                                |
| 2            | Ambience                                 |
| 3            | Music                                    |
| 4            | Eq of narration and air traffic sequence |
| 5            | unused                                   |
| 6            | mixed track                              |

7 Guard track

8 Time code

The sound mix went well but we experienced a problem with time code drop-out on the master video tape. This meant that we had to fix it before we could do the lay back. We also had to hot roll the edited music (which was on 1/4 " tape) and this proven to be time consuming because the lyrics had to match the picture.

## Ending Montage

The intent of the closing montage is to leave the viewer with a good feeling about Fort Hood: particularly the professionalism and dedication of the soldiers assigned to the Third Corps.

I chose a patriotic song by Lee Greenwood, called "*God Bless the U.S.A.*" and matched picture with specific words to enhance the meaning and have greater impact. The script for the ending montage follows:

### VIDEO

### AUDIO

Program narration ends

DISSOLVE:  
THINGS

CU-Texas bluebonnets

DISSOLVE:  
LS-bluebonnets in  
and cows in the background

"God Bless the U.S.A."  
by Lee Green wood

IF TOMORROW ALL THE  
GONE

I'D WORKED FOR ALL MY LIFE

DISSOLVE:  
LS-Texas state capitol

AND I HAD TO START AGAIN

DISSOLVE:  
MS-soldier on the playground with  
his family

WITH JUST MY CHILDREN  
AND MY WIFE

DISSOLVE:  
CU- Stars on the American flag  
TO

I'D THANK MY LUCKY STARS

DISSOLVE:  
LS-American flag  
STANDS

BE LIVIN' HERE TODAY

'CAUSE THE FLAG STILL

FOR FREEDOM

DISSOLVE:  
MS-Little girl waving flag

AND THEY CAN'T TAKE THAT  
AWAY

DISSOLVE:  
MS-Soldiers marching in  
column formation

AND I'M PROUD TO BE AN  
AMERICAN

DISSOLVE:  
MS-Competitors racing

WHERE AT LEAST I KNOW I'M  
FREE

DISSOLVE:  
MS-Cavalry horse charge

AND I WON'T FORGET THE  
MEN WHO DIED

DISSOLVE:  
LS-Medics carrying soldier on  
stretcher

WHO GAVE THAT RIGHT TO ME

DISSOLVE:  
LS-Camouflaged soldier running

AND I'D GLADLY STAND UP  
NEXT TO YOU

DISSOLVE:  
TODAY  
LS-Apache in the sunset

AND DEFEND HER STILL

DISSOLVE:  
DOUBT  
LS-horse standing by a windmill

'CAUSE THERE AIN'T NO  
I LOVE THIS LAND



DISSOLVE:  
LS-soldiers sitting on APC at  
sunrise

GOD BLESS  
THE.U.S.A!

DISSOLVE:  
LS-fireworks

DISSOLVE:  
LS-fireworks

FADE TO BLACK

## S U M M A R Y   A N D   E V A L U A T I O N

## **CLIENT EVALUATION**

The video tape presentation has been a great success and the clients are exceedingly pleased. The commanding general feels it produces a desired response in its intended audience and he has begun to use it as part of his program when he is a guest speaker. The public affairs office is showing it on a routine basis to their visitors on a large screen video projector.

## **AUDIENCE RECEPTION**

"Fort Hood: Home of the Third Corps" has found a much wider audience than I anticipated, and the audience response has been very favorable. The public affairs office has received numerous requests for copies of the video and another Army post is using it as a model for their video production.

## **PRODUCER'S EVALUATION**

For me, the greatest windfall of the production has been its value in providing me with the unique opportunity to apply my newly acquired knowledge to my profession as a public affairs officer in the United States Army. I feel confident that through the application of what I have learned I will be able to professionally produce any film or video that the Army may require.

## SUMMARY

The success of my video thesis production is in a large part due to the guidance I received over the past two years from my many mentors in the R-T-F Department. I would also be remiss if I did not mention the tremendous skill of my crew, both organizational and creative. Clearly, their contribution has made the difference.

Obviously, a sponsored production is influenced strongly by the client. But one of the challenges that a corporate producer / director must face is the selling of a creative production to a client who does not understand the medium. Very often there are political, institutional, or personal interests that must be considered in the design of the project. Particularly when dealing with a conservative organization such as the Army, you must consider the framework in which your production will be used.

But once I established my clients trust, they expressed faith in my ability and that of my crew. They made recommendations and occasionally reviewed my work, and with the exception of maintaining military accuracy, they made no stipulations regarding the content of the video.

I strongly believe that I am ready to go out on my own and apply what I have learned. I am excited about the challenges the await me and am confident that I have been adequately prepared to meet them.

# A P P E N D I C E S

FINAL SCRIPT

## VIDEO

## AUDIO

FADE FROM BLACK

FADE IN: SFX (tank)

FADE IN: MONTAGE

exciting fast paced montage of tanks, soldiers, aircraft and soldiers on the move.

FADE IN: MUSIC

Quick tempo, "Eye of the Tiger"

LS- TANK SPLASHES THROUGH THE WATER

MS- APACHE FLY OVER

Helicopter passes directly over head

CU-- DRAGON FIRES

A soldier fires the weapon from his shoulder

MS- DRAGON HITS TARGET

CU- SOLDIER'S FACE

A soldier with his face painted with camouflauge

LS- HOWITZER FIRING

The white flash of the weapon firing is seen as the weapon is enveloped in smoke

MS- SOLDIER JUMPING

MS- SOLDIERS JUMP FROM HELICOPTER

Two soldiers jump from the aircraft into the water

## VIDEO

## AUDIO

## LS- RIVER RAFTS

Soldiers paddle a raft toward the shore

## CU- RIVER RAFTS

Soldiers hit the shore

## CU- VULAN WEAPON FIRES

The weapon rotates as it is fired

## MS- SOLDIERS CRAWL UNDER WIRE

a column of soldiers struggle through a wire maze

## MS- SOLDIER VAULTING

Soldier successfully clears an obstacle

## CU- M-1 BARREL

Tank passes closely, with the barrel turning rapidly

## LS- TRAINING EXPLOSION

A soldier, running through an obstacle course, jumps as a training grenade hits the ground beside him

FADE TO BLACK

FADE OUT: MUSIC



## VIDEO

## FADE IN: "FLIP TITLE"

Digital effect, state of Texas rotating  
and becoming  
Headquarters building with American

*CORPS UNIT HISTORY*

ES-LS-SOLDIERS MARCHING IN  
FORMATION

LS- BATTLEFIELD EXPLOSIONS

LS- TANK W MEN MARCHING

LS- TANK MOVING INTO FIRE  
FIGHT

LS- TANKS ON ROAD IN SNOW

## AUDIO

FT HOOD IS THE LARGEST  
ARMORED POST IN THE FREE  
WORLD AND HOME FOR THE  
THIRD CORPS. THE CORPS,  
WITH IT'S 39,000 SOLDIERS AND  
NEARLY ONE BILLION  
DOLLARS WORTH OF TACTICAL  
VEHICLES WHIELDS AWSOME  
POWER.

THE PROUD HERITAGE OF THE  
THIRD CORPS BEGAN IN THE  
TRENCHES OF FRANCE AND HAS  
CONTINUED TO THE PRESENT.

SIX BATTLE STREAMERS WERE  
ADDED DURING WORLD WAR I  
AND IN WORLD WAR II CORPS  
FORCES CAPTURED THE  
BRIDGE AT REMAGEN AND  
HELPED CRUSH THE GERMAN  
COUNTEROFFENSIVE AT THE

## VIDEO

CU- TANK IN SNOW

LS- MORTAR ON HILL IN KOREA

CU- GUN FIRING

MS- HOWITZER

LS- AERIAL "RIVER BLAZING"

LS- RICE PATTIE DISSOLVE

MS- SOLDIERS IN RICE PATTIE

POV- HELICOPTER FIRING

GENERAL JOHN BELL HOOD

A painting of Gen Hood, after whom the post was named.

MS- TANK DESTROYER CENTER

A sign taken at the front gate of Ft Hood when it was known as Tank Destroyer Center.

MS- 3 SOLDIERS IN TANK

MS- TANK DESTROYER SIGN

## AUDIO

BATTLE OF THE BULGE. SOME OF THE UNITS NOW ASSIGNED TO THIRD CORPS FOUGHT HARD IN KOREA AND BLAZED NEW PATHS IN VIETNAM WITH UNITS LIKE THE FIRST CAVALRY DIVISION INTRODUCING THE CONCEPT OF AIR MOBILE WARFARE.

FORT HOOD WAS NAMED FOR THE FAMOUS CONFEDERATE GENERAL JOHN BELL HOOD, AND DATES BACK TO 1941 WHEN IT WAS SELECTED AS THE HOME FOR THE ARMY'S TANK DESTROYER CENTER.

AS FT HOOD GREW IN THE EARLY 40S, TRAINING CENTERED ON THE TANK DESTROYER UNITS AND

## VIDEO

MS- SOLDIER AT FIELD SIGHT

CU- INDIVIDUAL W RIFLE

LS- AERIAL

MS- TANK W SOLDIER IN FORE-  
GROUND

LS- TANK FIRING -

LS- HITTING TARGET

LS- AERIAL PHOTO OF HOOD  
Ft Hood as it existed in the 40's.  
There are rows of wooden buildings  
and large formations of soldiers.

## AUDIO

INDIVIDUAL REPLACEMENTS  
FOR WORLD WAR II.

CONSTRUCTION OF WHAT WAS  
THEN CALLED CAMP HOOD WAS  
COMPLETED IN 1942 AND  
REDESIGNATED, FT HOOD, A  
PERMANENT INSTALLATION IN  
1950.

THIRD CORPS WAS  
DEACTIVATED IN 1959 BUT IN  
1961, HEADQUARTERS THIRD  
CORPS WAS REACTIVATED IN  
RESPONSE TO THE BERLIN  
CRISIS.

## VIDEO

LS-AERIAL OF FT HOOD MAN-  
UEVER AREA

Training area showing the tank  
tracks. (Cow House Creek)

LS- AERIAL OF FT HOOD  
Shot showing facilitiesGRAPHIC-POST BOUNDARIES  
Colorful graphic map showing the  
size and scope of the entire installa-  
tionGRAPHIC- POST LOCATION  
Graphic depiction of the state of  
Texas and it's location between  
Dallas and San Antonio.LS- AERIAL OF 2AD TOWER AND  
FACILITIES

## AUDIO

OVER THE YEARS FT HOOD HAS  
EXPANDED TO IT'S PRESENT  
SIZE OF 214 THOUSAND ACRES.  
EXCLUDING THE LIVE FIRE  
AREA, ABOUT 153,000 ACRES  
ARE AVAILABLE FOR MANUEVER  
TRAINING.

THE POST IS 42 MILES LONG  
FROM NORTH TO SOUTH AND 26  
MILES LONG FROM EAST TO  
WEST. 340 SQUARE MILES IN  
ALL, FT HOOD IS LOCATED HALF-  
WAY BETWEEN DALLAS AND  
SAN ANTONIO, JUST WEST OF  
THE CITY OF KILLEEN.

THE LAND AND IMPROVEMENTS  
ARE VALUED AT MORE THAN 840  
MILLION DOLLARS.

## VIDEO

GRAPHIC MAP-  
Showing location of HQ FORSCOM  
in Atlanta

GRAPHIC MAP-  
Map showing the location of Ft  
Hood, to include the deep water port  
at Galveston and the III corps units  
in El Paso and Colorado Springs.

MS- TANK  
Tank stops with freeze frame

GRAPHIC- OBJECTIVES  
Ft Hood and III Corps goals and  
objectives

## AUDIO

THIRD CORPS HIGHER  
HEADQUARTERS, FORCES  
COMMAND IN ATLANTA,  
GEORGIA IS 900 MILES AWAY.

OUR SPHERE OF RESPONSIBIL-  
ITY REACHES FAR BEYOND OUR  
GEOGRAPHIC BOUNDARIES TO  
INCLUDE THE 3RD ARMORED  
CAVALRY REGIMENT AT EL PASO,  
THE 4TH INFANTRY DIVISION AT  
COLORADO SPRINGS, COLORADO  
AND OUR DEEP WATER PORT AT  
GALVESTON.

READINESS REMAINS OUR  
FUNDAMENTAL MISSION AND THIS  
MEANS BEING PREPARED FOR  
SUSTAINED COMBAT.

## VIDEO

## LS- UNIT DEPLOYMENT

Aircraft takes off

## LS- SOLDIERS MANEUVER

Soldiers cross road

## GRAPHIC- DEPLOYMENT

World map showing areas of possible strategic deployment.

## GRAPHIC- UNIT PATCHES

The III Corps patch surrounded by patches of subordinate units.

## DISSOLVE TO BLACK

DISSOLVE TO 1ST CAVALRY  
DIVISION PATCH

MS- M-1 ABRAMS TANK- A M1 is in a well protected firing position, as the tank commander shouts the commands the driver moves and fires. The tank rocks from the powerful with the blast.

## MS- TANK FIRES

## AUDIO

THIRD CORPS UNITS TRAIN TO FIGHT, DEPLOY, AND WIN. THEY STAND READY TO REINFORCE THE EUROPEAN CENTRAL REGION OR PROVIDE FORCES FOR STRATEGIC DEPLOYMENT ANYWHERE.

FORT HOOD IS THE HOME FOR TWO DIVISIONS, 6 SEPARATE BRIGADES AND HOST FOR A NUMBER OF TENANT ACTIVITIES.

THE 1ST CAVALRY DIVISION IS A FULLY MODERNIZED ARMORED DIVISION CONSISTING OF TWO ACTIVE ARMOR BRIGADES AND ONE RESERVE COMPONENT ARMOR BRIGADE.

## VIDEO

MS- STINGER FIRING- Seq of soldier preparing and firing the stinger

LS- SOLDIER CRAWLS THROUGH WIRE  
Soldier struggles through wire obstacle

MS- SOLDIERS CLAP HANDS TOGETHER  
Motivated soldiers express pride in completing obstacle course.

FT IRWIN, NTC- Some training shot from Ft Irwin that depicts it's unique terrain

DISSOLVE TO: BLACK

DISSOLVE TO: 2ND ARMOR DIVISION PATCH

## AUDIO

THE MISSISSIPPI NATIONAL GUARD'S 155TH ARMORED BRIGADE.

THE DIVISION IS KNOWN AS "THE FIRST TEAM" AND TAKES PRIDE IN IT'S MENTALLY AND PHYSICALLY DEMANDING TRAINING PROGRAM.

THE DIVISION HAS HAD EXCELLENT AND DIVERSE TRAINING OPPORTUNITIES FROM THE NATIONAL TRAINING CENTER AT FORT IRWIN, CALIFORNIA, AND FROM FORT DRUM, NEW YORK, TO EUROPE ON REFORGER EXERCISES.

FADE IN: SFX

Tank maneuvering

## VIDEO

DISSOLVE TO:

ES- M1 TANK

Manuevers over rough terrain

MS- POV from tank on the move

MS- TANK IN POSITION

Tank moves into position (enters frame)

INT. CU- GUNNER

Gunner loads round

MS- TANK FIRES.

LS- TARGET

Round impacts with target

LS- BRADLEY ON THE MOVE

MS- APACHE FLYING

LS- MLRS ON THE MOVE

MLRS disappears in the trees

LS- MLRS FIRES

Flash is seen as weapon fires

DISSOLVE TO: BLACK

## AUDIO

THE 2ND ARMORED DIVISION IS ALSO A FULLY MODERNIZED HEAVY DIVISION. ONE BRIGADE DEPLOYED TO GERMANY IN JANUARY OF 1979, LEAVING 2 BRIGADES OF ARMOR AND MECHANIZED INFANTRY AT FORT HOOD. ALL THE 2AD TANK BATTALIONS HAVE THE M-1 TANK. THE BRADLEY INFANTRY FIGHTING VEHICLE AND THE APACHE ATTACK HELICOPTER ARE ALSO ON BOARD, AS WELL AS THE MULTIPLE-LAUNCH ROCKET SYSTEM. THESE NEW WEAPONS COUPLED WITH INTENSIVE TRAINING, GIVE THE 'HELL-ON-WHEELS' DIVISION COMBAT POWER SECOND TO NONE.



## VIDEO

## AUDIO

DISSOLVE TO: 6TH CAVALRY  
BRIGADE PATCH

FADE IN: HELICOPTER SFX

DISSOLVE TO: MS- APACHES IN  
FLIGHT FORMATION

Skillfully maneuvering through the  
sky

THE 6TH CAVALRY BRIGADE (AIR  
COMBAT) WITH ITS ATTACK  
HELICOPTER SQUADRONS

LS- APACHE FORMATION FLIES  
OVER LAKE

PROVIDES A MOBILE AND LETHAL  
FORCE TO DESTROY TANKS AND  
OTHER ARMORED VEHICLES.

MS- APACHE FIRING

THEY SCOUT WITH THEIR OH-58

CU- APACHE FIRING

CU- SCREEN

Weapons monitor screen

AIRCRAFT AND ATTACK WITH THE  
APACHE HELICOPTER. THEIR

LS- OH58 FLIES BY

SUPPORT SQUADRON HAS 16

MS- CH 47

Helicopter performing pick up of  
heavy equipment.

CH-47'S TO PROVIDE MEDIUM LIFT.

DISSOLVE TO: BLACK

DISSOLVE TO: ATB PATCH

FORT HOOD IS ALSO THE HOME  
OF THE APACHE TRAINING

DISSOLVE TO: APACHES

In rows on the flight line

BRIGADE WHICH IS RESPONSIBLE  
FOR THE INITIAL TRAINING OF ALL

LS- APACHE FIRING SEQ

AH-64 ADVANCED ATTACK

## VIDEO

LS- APACHE FIRES AND HITS  
TARGET

MS -INSTRUCTOR WITH PILOT

DISSOLVE TO: BLACK

DISSOLVE TO: 13TH COSCOM  
PATCH

DISSOLVE TO: MAINTENANCE  
Soldiers perform maintenance

MS- REFUELING  
Soldiers refueling

CU- FOOD PREPARATION

LS- VEHICLE LOADING

MS- PERSONNEL ADMINISTRATION

LS- CONSTRUCTION

## AUDIO

HELICOPTER BATTALIONS.

THIS INCLUDES UNITS FROM  
OTHER POSTS IN THE UNITED  
STATES AND UNITS TO BE  
DEPLOYED TO EUROPE.

THE 13TH CORPS SUPPORT COM-  
MAND IS RESPONSIBLE FOR THE  
NEEDS OF THE ARMY'S MOST  
VALUABLE ASSET-THE SOLDIER.  
THEY CAN FEED, FIX, REPLACE,  
BUILD, ADMINISTER, TRANSPORT  
AND CARE FOR A 5 DIVISION  
CORPS IF REQUIRED. TO  
ACCOMPLISH IT'S WARTIME MIS-  
SION, THE 13TH COSCOM IS  
ROUNDED OUT BY THE 43RD  
SUPPORT GROUP AT FORT  
CARSON, COLORADO; A  
TRANSPORTATION BRIGADE, A  
MEDICAL BRIGADE AND THREE  
SUPPORT GROUPS FROM THE

## VIDEO

## AUDIO

RESERVES AND NATIONAL  
GUARD.

DISSOLVE TO: BLACK

DISSOLVE TO: 3RD SIGNAL  
PATCH

DISSOLVE TO: ANTENNAS  
Antennas protrude into the sky from  
a field site

MS- SOLDIER RAISING ANTENNA

CU- RADIO/TELEPHONE OPERA-  
TION SEQ

DISSOLVE TO: BLACK

DISSOLVE TO: 89TH MILITARY  
POLICE BRIGADE PATCH

MS- MP PROVIDES CONVOY  
CONTROL

LS- MP ADMINISTERING TICKET  
MP writing ticket to civilian

MS- MP AT SCHOOL CROSSING  
CU-CHILDREN AT CROSSWALK

THE 3RD SIGNAL BRIGADE

PROVIDES

COMMUNICATION-ELECTRONIC  
PLANNING AND SUPPORT FOR  
THE THIRD CORPS WITH ITS  
THREE SIGNAL BATTALIONS.

SUPPORTING THE 3RD SIGNAL  
BRIGADE ARE TWO NATIONAL  
GUARD UNITS, THE 212TH SIGNAL  
BN FROM ARKANSAS AND THE  
711TH FROM ALABAMA.

THE 89TH MILITARY POLICE  
BRIGADE HAS ONE COMBAT  
SUPPORT MILITARY POLICE  
BATTALION, AND A LAW  
ENFORCEMENT ACTIVITY.

PRIMARY SUPPORT IS TO THE  
INSTALLATION DISCIPLINE, LAW  
AND ORDER MISSION AND

## VIDEO

LS- MPS MOUNTED ON HUMV  
MPs firing weapons from vehicles

CU- PRISONER  
Prisoner surrenders

CU- SEARCH PROCEDURES  
POW is searched

MS- POW is finger printed

DISSOLVE TO: BLACK

DISSOLVE TO: 504TH PATCH

DISSOLVE TO: ES- JAMMING  
EQUIPMENT  
Set up of intelligence vehicle

CU- HAND CRANK

LS- SGT SETTING UP EQUIP-  
Set up and operation of jamming  
equip

LS- RU21 AIRCRAFT PREPARES  
FOR TAKE OFF

LS- SOLDIER USING AIMING  
MIRROR

CU- AIMING MIRROR

## AUDIO

III CORPS WORLDWIDE  
CONTINGENCY MISSIONS. THE  
BRIGADE'S WARTIME FORCE  
STRUCTURE INCLUDES TWO  
ACTIVE AND TWO RESERVE  
COMPONENT MILITARY POLICE  
BATTALIONS, WITH SUBORDINATE  
UNITS LOCATED IN TEXAS AND  
SIX OTHER STATES.

THE 504TH MILITARY  
INTELLIGENCE BRIGADE WITH ITS  
3 M. I. BATTALIONS AND  
HEADQUARTERS DETACHMENT  
PROVIDES INTELLIGENCE  
COLLECTION AND ANALYSIS, AND  
ELECTRONIC WARFARE SUPPORT  
TO THIRD CORPS. THE 504TH IS  
ROUNDED OUT BY A RESERVE  
COMPONENT UNIT, THE 301ST  
TACTICAL EXPLOITATION MILITARY

## VIDEO

## AUDIO

ES- MOHAWK

CU- SOLDIER DOES PRE-FLIGHT  
Female specialist prepares plane

MS- PILOT GETS IN

LS- MOHAWK TAKES OFF

DISSOLVE TO: BLACK

DISSOLVE TO: 31ST ADA PATCH

DISSOLVE TO:  
ES- WEAPONS IN  
CAMOFLAGED POSITIONSCU- TURNING ANTENNA  
Drone tracking

MS- HAWK FIRES

LS- ROUND HITS DRONE

MS- SOLDIERS IN HAWK  
Drive down the range

DISSOLVE TO: BLACK

DISSOLVE TO: MEDDAC PATCH

DISSOLVE TO: MS- AMBULANCE  
Patient is removed from helicopter  
and placed in ambulance

EXT. OF DARNALL HOSPITAL

INTELLIGENCE BATTALION;  
AND BY COMPANY G,

THE 31ST AIR DEFENSE  
ARTILLERY (ADA) BRIGADE  
PROVIDES LOW TO MEDIUM  
ALTITUDE AIR DEFENSE  
COVERAGE FOR THE THIRD  
CORPS WITH IT'S HAWK AND  
CHAPARRAL BATTALIONS. THE  
CHAPARRALS OF THE 1ST  
BATTALION, 200TH ADA OF THE  
NEW MEXICO NATIONAL GUARD  
PROVIDE ROUNDOUT STRENGTH  
IN WARTIME.

MEDICAL HEALTH CARE FOR THE  
FORT HOOD COMMUNITY IS  
PROVIDED BY DARNALL ARMY

## VIDEO

## AUDIO

MS- PATIENT GOING THROUGH  
XRAY

MS- DOCTOR EXAMINING CHILD

LS- SURGICAL PROCEDURES

CU- BABY IN NURSERY

DISSOLVE TO: BLACK

DISSOLVE TO: DENTAC PATCH

DISSOLVE TO: ES- DENTAL  
CLINIC

EXT. DENTAL CLINIC

LS-PATIENT  
Patient getting shot and having care  
administered

MS- XRAY  
Soldier receives panographic xray

COMMUNITY HOSPITAL,  
ONE OF THE BEST EQUIPPED AND  
MOST MODERN MEDICAL  
FACILITIES IN CENTRAL TEXAS.  
THIS BUSY 254 BED HOSPITAL  
SUPPORTS AN AREA OF 177 TEXAS  
COUNTIES. EACH MONTH MORE  
THAN 450 MAJOR SURGICAL  
PROCEDURES ARE PERFORMED  
AND APPROXIMATELY 60-  
THOUSAND OUTPATIENTS ARE  
SEEN. AN AVERAGE OF 7 BABIES  
ARE BORN DAILY AT DARNALL.

OUR DENTAL ACTIVITY OPERATES  
SIX CLINICS THROUGHOUT FORT  
HOOD, PROVIDING A FULL RANGE  
OF DENTAL HEALTH CARE  
SERVICES. IN SUPPORT OF OUR  
READINESS MISSION, THE  
DENTAL ACTIVITY HAS  
DEVELOPED COMPREHENSIVE

## VIDEO

CU- XRAY

MS- SOLDIER GETTING DENTAL  
CHECK

DISSOLVE TO: BLACK

DISSOLVE TO: TEXCOM PATCH

DISSOLVE TO: PAN OF TEXCOM  
FLAGS

Each unit's flag is represented

EXT.LS- TEXCOM BUILDING  
HQ building with ceremony in front

LS- M1 FIRING

LS- BRADLEY FIRING AND MOV-  
ING

LS- APACHE

MS- BRADLEY HALTS

CU- LT WITH BINOCULARS

MS- M1 TANK

## AUDIO

PROGRAMS WHICH OFFER  
COMMANDERS INSTANTANEOUS  
ACCESS TO THEIR UNITS'  
PANOGRAPHIC AND DENTAL  
READINESS STATUS, INFORMING  
THE COMMANDER AS TO THE  
LIKELIHOOD OF LOST MAN-  
POWER DUE TO DENTAL CASUAL-  
TIES.

ONE OF FORT HOOD'S MAJOR  
TENANT UNITS IS  
HEADQUARTERS, TEST AND  
EXPERIMENTATION COMMAND,  
TEXCOM, LOCATED AT WEST  
FORT HOOD. THIRD CORPS  
SUPPORTS TEXCOM IN TESTING  
NEW TACTICAL CONCEPTS,  
EQUIPMENT, AND  
ORGANIZATIONAL CHANGES.

FORT HOOD IS NO STRANGER TO

## VIDEO

CU- BLINKING LIGHT

MS- M1 TARGET

LS- M1 TANK

LS- M-3 CAVALRY FIGHTING  
VEHICLE

LS- ARMORED VEHICLES MOVE  
ACROSS OPEN FIELD

LS- COLUMN OF APACHES  
SIHLOUETTED AGAINST THE SKY

DISSOLVE TO BLACK

DISSOLVE TO: MS- SOLDIER  
GETTING IN MSE VEHICLE

CU- SOLDIER OPERATING MSE  
Soldier in truck using equipment

CU- KEY BOARD

LS- SOLDIER USING KEY BOARD

## AUDIO

TEST MISSIONS. WE'RE IN THE  
FOREFRONT OF MODERNIZATION

OF THE U.S. ARMY. A MAJORITY  
OF NEW EQUIPMENT ITEMS HAVE  
BEEN INTRODUCED TO THE FIELD  
AT FORT HOOD TO INCLUDE THE  
M-1 ABRAMS TANK, THE M-2  
BRADLEY INFANTRY FIGHTING  
VEHICLE, THE M-3 CAVALRY  
FIGHTING VEHICLE, AND THE  
APACHE AH-64 ATTACK  
HELICOPTER.

FORT HOOD NOW HAS THE LEAD  
IN FIELDING THE ARMY'S NEW  
STATE-OF-THE-ART DIGITAL  
COMMUNICATIONS SYSTEM,  
MOBILE SUBSCRIBER  
EQUIPMENT. THE MSE PROGRAM  
WILL REPLACE ALMOST 90  
PERCENT OF THE CURRENT



## VIDEO

## AUDIO

LS- ANTENNA

COMMUNICATIONS EQUIPMENT IN  
THIRD CORPS.

LS- AERIAL OF MOTORPOOL  
ROW

Rows of equipment and vehicles

GRAPHIC- INVENTORY OF EQUIP

MS- SOLDIER UNROLLS FUEL  
HOSE

CU- FUELING AIRCRAFT

CU- RED LETTERS ON FUEL  
GAUGE

MS- HELICOPTER BLADES

CU- "THUMBS UP"  
Hand signal from pilot

MS- AIRCRAFT LEAVES

MS- Maintenance shot- Soldiers  
replacing engine

THE VARIETY OF EQUIPMENT  
FOUND ON FORT HOOD REPRESENTS  
JUST ABOUT EVERY PIECE OF  
EQUIPMENT IN THE ARMY IN-  
VENTORY. THE AIRCRAFT,  
WHEELED, AND TRACKED VE-  
HICLES TOTAL MORE THAN 10-  
THOUSAND ITEMS AND HAVE A  
VALUE OF MORE THAN FOUR BIL-  
LION DOLLARS. TO KEEP OUR  
EQUIPMENT RUNNING EACH YEAR  
TAKES MORE THAN 17  
MILLION GALLONS OF FUEL AT A  
COST OF MORE THAN 11 MILLION  
DOLLARS.

THIS LARGE AMOUNT OF EQUIP-  
MENT REFLECTS THE SIZE OF OUR  
MAINTENANCE EFFORTS.

## VIDEO

FADE IN: Large formation running  
PT

GRAPHIC- Population statistics

MS- Soldier reporting for pay

GRAPHIC- Payroll statistics

ES- LS- PX exterior w bus in front

MS- PX interior w woman shopping  
in toddler section

LS- Aisle in commissary

MS- Soldier selecting fruit

AERIAL- PAN OF COMMISSARY  
AND PX COMPLEX

## AUDIO

FORT HOOD FACILITIES SUPPORT  
ALMOST 200-THOUSAND  
MILITARY, CIVILIAN AND RETIRED  
PERSONNEL AND THEIR FAMILIES.  
THE PAYROLL GENERATED EACH  
MONTH TO PAY OUR SOLDIERS  
AVERAGES 60-MILLION DOLLARS  
AND 8-MILLION FOR OUR CIVILIAN  
WORKFORCE, THAT'S MORE THAN  
800-MILLION DOLLARS A YEAR.

FORT HOOD FACILITIES INCLUDE  
THE LARGEST POST EXCHANGE  
IN THE UNITED STATES, AND THE  
COMMISSARY IS THE LARGEST,  
WITH MONTHLY SALES OVER 5  
MILLION DOLLARS.

MORE THAN 100,000 CUSTOMERS  
ARE SERVED IN EACH FACILITY  
MONTHLY.

## VIDEO

CU- THEATER MARQUIS  
LS- EXT. THEATER  
LS- INT. LIVE PERFORMANCE  
LS- EXT. CHAPEL  
LS- CHAPLAIN IN FIELD  
CU- CHAPLAIN IN FIELD

LS- FAMILY LIFE CENTER  
MS- INT. CLASSROOM

ES- LITTLE BOYS PLAY SOCCER

LS- EXTERIOR OF ENLISTED  
HOUSES

LS- EXTERIOR OF OFFICER  
HOUSES

## AUDIO

FORT HOOD HAS TWO THEATERS  
CAPABLE OF PRESENTING  
MOTION PICTURES AS WELL AS  
LIVE PRODUCTIONS. WE HAVE 17  
CHAPELS WITH A FULL RANGE OF  
WORSHIP SERVICES AND  
ACTIVITIES AVAILABLE TO ALL  
SOLDIERS AND FAMILIES.

SPECIAL PROGRAMS INCLUDE  
THE MARRIAGE AND FAMILY LIFE  
CENTER AND ACTIVE RELIGIOUS  
EDUCATION CLASSES FOR ALL  
AGES.

THERE ARE MORE THAN 5,500  
SETS OF FAMILY QUARTERS ON  
POST IN 12 DIFFERENT  
HOUSING AREAS. WE HAVE  
APPROXIMATELY 4,600 FOR EN  
ENLISTED AND 900 FOR  
OFFICERS. ADDITIONALLY, 469

## VIDEO

ES- Poxon House

MS- Children on slide

ES- LS- EXERCISE ROOM

CU- Feet walking

MS- Man on bike

CU- Feet pedalling

MS- Basketball

MS- Raquetball

CU- Little girl in pool

CU- Weights

CU- Man lifting weights

LS- Soldier napping

MS- Woman making pottery

MS- Two woman working on crafts

## AUDIO

ROOMS PROVIDE TEMPORARY LODGING FOR TRANSIENT PERSONNEL AND THEIR FAMILIES INCLUDING THE 75 ROOM POXON HOUSE.

THE ABRAMS PHYSICAL FITNESS CENTER, ONE OF THE 9 PHYSICAL FITNESS CENTERS ON POST, IS AN INDOOR ATHLETIC FACILITY WHICH INCLUDES BASKETBALL, RAQUETBALL, AND SQUASH COURTS, AS WELL AS AN INDOOR SWIMMING POOL AND SEVERAL EXERCISE ROOMS.

FORT HOOD HAS MANY FACILITIES FOR SOLDIER RELAXATION. THE SKILLS DEVELOPMENT CENTER PROVIDES OUR SOLDIERS MANY RECREATION SERVICES.

## VIDEO

AERIAL- ZOOM OUT of the soldiers dome

ES-LS Belton Lake

LS- Keith fishing

MS- Child coming down water slide

LS- "Cafe Court" in PX mall

CU- Soldier eating pizza

EXT. LS- Shoppette

MS- Baseball player hitting ball

MS- Barber cutting hair

FADE TO BLACK

FADE IN: AERIAL of Beaumont  
Aircraft load up

AERIAL of highway cloverleaf

LS- Ship

ES- Rail Road Yard

WS- Soldiers loading equipment

## AUDIO

THE SOLDIERS DOME IS AN EN-  
LISTED CLUB THAT CAN SEAT 900,  
AND THE BELTON LAKE OUTDOOR  
RECREATION AREA HAS A WIDE  
VARIETY OF ACTIVITIES. IN ADDI-  
TION THERE ARE 22 SNACK BARS,  
22 RETAIL STORES, 27 BASEBALL  
FIELDS, AND 14 BARBER SHOPS.

UNITS DEPLOYING OVERSEAS  
FROM FORT HOOD WOULD DO SO  
BY SEA OR AIR. HIGHWAY 190 IS A  
FOUR-LANE ROUTE THAT  
CONNECTS WITH THE  
INTERSTATE HIGHWAY SYSTEM  
PROVIDING ACCESS TO ONE OF  
OUR DEEP WATER PORTS AT  
GALVESTON. RAIL LINES WITH  
THE FORT HOOD RAIL LOADING  
YARD WHERE FOUR TRAINS CAN

## VIDEO

## AUDIO

MS- Equipment loading on train

BE POSITIONED FOR  
SIMULTANEOUS LOADING.

ES- C-5 Galaxy being loaded

TO ACCOMMODATE FREQUENT  
OFF-POST DEPLOYMENT AND  
EXTENSIVE AVIATION TRAINING,  
FORT HOOD OPERATES 2

MS- "Dust Off" helicopter turns and  
exits frame

AIRFIELDS. ROBERT GRAY ARMY  
AIRFIELD IS THE ONLY CORPS  
LEVEL PORT OF EMBARKATION  
OPERATED BY THE ARMY, AND IS

LS- Soldiers board civilian aircraft

CAPABLE OF HANDLING

MS- Soldiers on commercial lane

COMMERCIAL WIDE-BODIED

LS- C-5 Galaxy take off

AIRCRAFT AND ALL UNITED  
STATES AIR FORCE AIRCRAFT TO  
INCLUDE THE C-5 GALAXY. GRAY  
ARMY AIR FIELD IS LOCATED AT  
WEST FORT HOOD AND HAS A

LS- U-21 on runway moves and  
exits frame

3,000 METER RUNWAY, AND  
RAMP SPACE CAPABLE OF

## VIDEO

## AUDIO

LS- U21 taxis for take off

MS- Mohawk aircraft on runway

CU- Propellor turning

LS- Mohawk leaves

ES- AIR TRAFFIC CONTROL  
CENTER

CU- Scope

MS- Controller at scope

CU- Weather screen

MS- Military controllers

CU- Control panel

OTS- Controller

PERSONNEL, CARGO AND  
REFUELING OPERATIONS FOR  
FIXED AND ROTARY WING  
TRAFFIC.

AIR TRAFFIC CONTROL IS  
PROVIDED BY CIVILIAN AND  
MILITARY CONTROLLERS FOR ALL  
AIRCRAFT IN A 15,000 SQUARE  
MILE AREA. MORE THAN 250  
THOUSAND AIRCRAFT ARE  
MANAGED BY HOOD FLIGHT  
FOLLOWING AND THE ARMY  
RADAR APPROACH CONTROL  
EACH YEAR. ONE OF FOUR  
OPERATED BY THE ARMY, THE  
ARAC PROVIDES CIVIL AND MILI-  
TARY AIRCRAFT INSTRUMENT  
FLIGHT HANDLING.

## VIDEO

CU- Hand writing information

ES. -HOOD ARMY AIRFIELD

ES- Aerial view

CU- Airfield tower

MS- CH47 helicopter hovering

LS- Apache aircraft on  
runway

ES- TRAINING

LS- Mortar Loading

CU- Round insertion

ES- War game room

LS- Soldiers around simulation table

CU-Figurines

MS- Soldier moves figurines

MS- Tank rolls over soldier

## AUDIO

HOOD ARMY AIRFIELD, LOCATED ON THE EAST SIDE OF THE POST, HAS ONLY ROTARY WING OPERATIONS AND IS HOME FOR ALMOST 400 HELICOPTERS AND THE ARMY'S FIELDING PROGRAM OF THE AH-64 BY THE APACHE TRAINING BRIGADE.

COMBAT READINESS IS OUR

FUNDAMENTAL PURPOSE.

READINESS CAN ONLY BE ACHIEVED THROUGH REALISTIC AND VIGOROUS TRAINING. THAT'S WHY WE VIEW TRAINING AS THE CORNERSTONE FOR SUCCESS IN BATTLE. WE BELIEVE THAT ON THE DAY OF BATTLE, SOLDIERS AND UNITS WILL FIGHT AS WELL OR AS POORLY AS THEY WERE TRAINED BEFORE BATTLE.



## VIDEO

## AUDIO

LS- Soldiers run through smoke

MS- Armored vehicles cover Fort Hood terrain

LS- Two small bridging barges work river crossing operation

CU-BOAT DRIVER

MS- BOAT DOCKING

ES- RANGES

ES- Weapons firing on range

CU- Red range flag

CU- Individual soldier fires M-16

CU- Soviet target pops up

FORT HOOD IS AN EXCELLENT PLACE TO TRAIN ARMORED AND MECHANIZED FORCES. THE WEATHER IS FAVORABLE FOR YEAR-ROUND TRAINING AND THE TERRAIN IS VARIED AND TRAFFICABLE FOR ALL VEHICLES. PART OF THE RESERVATION'S EASTERN BOUNDARY IS FORMED BY THE BELTON RESERVOIR AND PROVIDES AN EXCELLENT AREA FOR RIVER CROSSING OPERATIONS.

WE HAVE A WIDE VARIETY OF RANGE FACILITIES AVAILABLE; TO INCLUDE SOME OF THE MOST MODERN COMPUTERIZED RANGES AND THE LARGEST FACILITY IN CONUS FOR TRAINING ON MILITARY

## VIDEO

## AUDIO

LS- Soldiers climb wall at Mout training

MS- SOLDIERS ASSISTING EACH OTHER  
Four soldiers help get each other in the window

LS- Howitzer firing

CU- Round hitting target

ES- RADIOMAN SIGNALS HELICOPTERS TO TAKE OFF

A soldier makes and hand motion and approximately 10 aircraft take off.

CU-CAPSTONE GRAPHIC

OPERATIONS IN URBANIZED TERRAIN OR 'MOUT. WE CAN FIRE ALL WEAPONS THAT BELONG TO AN ARMY DIVISION.

SOLDIERS RECEIVE THEIR TRAINING AS INDIVIDUALS AND AS MEMBERS OF TEAMS.

THIRD CORPS UNITS ARE INVOLVED IN YEAR-ROUND SUPPORT TO RESERVE COMPONENT UNITS IN VARYING DEGREES. THE HIGHEST PRIORITY GOES TO THOSE WHICH ARE PART OF THE

## VIDEO

## AUDIO

CU- MAP OF U.S. SHOWING CAP-  
STONE STATES

CU- TANK DRIVER

LS- TANK CROSSING BRIDGE

CU-BAR GRAPH SHOWING UNITS  
TO BE  
MOBILIZED

ES- RESERVISTS IN ROAD  
MARCH

CORPS WARTIME ORGANIZATION.  
THESE UNITS FALL UNDER A PRO-  
GRAM CALLED CAPSTONE IN  
WHICH THE CORPS ASSIGNS  
THEM WARTIME MISSIONS AND  
TRAINING TASKS. OUR CAPSTONE  
UNITS TOTAL MORE THAN 400 AND  
COME FROM ACROSS THE UNITED  
STATES.

ABOUT 30,000 ARMY NATIONAL  
GUARDSMEN AND RESERVISTS  
FROM THESE UNITS TRAIN AT  
FORT HOOD ANNUALLY, THE  
MAJORITY OF THEM AT NORTH  
FORT HOOD. THEY EITHER BRING  
THEIR EQUIPMENT WITH THEM, OR

## VIDEO

## AUDIO

SEQUENCE OF RESERVE  
FORCES LOADING EQUIPMENT

DRAW IT FROM THE MOBILIZATION  
AND TRAINING EQUIPMENT SITE  
AT NORTH FORT HOOD, WHICH IS  
OPERATED BY THE TEXAS ARMY  
NATIONAL GUARD.

TRUCKS OFF LOADING

SLIDE- SHOWING WARTRAIN  
MISSION

THIRD CORPS TRAINING  
RESPONSIBILITIES FURTHER  
INCLUDE ASSISTING THE  
OVERSEAS DEPLOYED CORPS BY  
PROVIDING VARIOUS FORMS OF  
TRAINING GUIDANCE AND  
ASSISTANCE TO THEIR CAPSTONE  
ACTIVE AND RESERVE  
COMPONENT UNITS STATIONED  
HERE IN THE UNITED STATES.  
THESE UNITS, ALONG WITH OUR  
CAPSTONE UNITS, ARE INCLUDED  
UNDER A NEW PROGRAM CALLED  
WARTRAIN. THE HEADQUARTERS

MS- SOLDIER CRAWLS DOWN A  
ROPE OBSTACLE

MS- GROUP OF SOLDIERS RUN  
THROUGH OBSTACLE

LS- SOLDIER SLIDES DOWN A  
ROPE

CU- SOLDIER LEARNING TO  
DISASSEMBLE THE M60 MA-  
CHINE GUN

LS- SOLDIER DISSASSEMBLING  
AN M60 MACHINEGUN

## VIDEO

## AUDIO

MAP OF THE U.S. SHOWING  
WARTRAIN STATES

CU- WARTRAIN SLIDE

LS- SOLDIERS DOING PUSH UPS

MS- NCO SUPERVISING PUSH  
UPS

CU- SGT GIVING BAYONNET  
TRAINING

LS- BAYONNET TRAINING

LS-SOLDIERS TRAINING FOR  
COMBAT IN THE CITY

MS- SGT DIRECTING WIRE IN-  
STALLATION

OF OUR WARTRAIN UNITS  
STRETCH FROM COAST TO COAST  
AND ARE COMPRISED PRIMARILY  
OF ARMORED AND MECHANIZED  
FORCES.

TO LEAD OUR SOLDIERS, WE  
PLACE A PREMIUM ON TRAINING  
OUR LEADERS. SINCE LEADER-  
SHIP IS A CRUCIAL ELEMENT OF  
COMBAT POWER AND A KEY IN-  
GREDIENT IN UNIT COHESION, WE  
STRESS THE DEVELOPMENT OF  
LEADERS AT ALL LEVELS, AND  
PROVIDE THE TRAINING, TIME AND  
OPPORTUNITY FOR THAT DEVEL-  
OPMENT.

## VIDEO

MS- TANK ROLLS OVER SOLDIER  
Soldier lays down on ground as tank  
rolls over him

LS- SOLDIERS RUN THROUGH  
SMOKE  
Soldiers maneuver through smoke in  
simulated  
combat in cities

LS-SOLDIERS TRAINING FOR  
COMBAT IN THE CITY

MS- SOLDIER JUMPS OVER OB-  
STACLE

CU- OTS BRADLEY DRIVER

## AUDIO

THE ARMY'S MANUAL FOR OP-  
ERATIONS STATES THAT SUPE-  
RIOR COMBAT POWER DERIVES  
FROM THE COURAGE OF SOL-  
DIERS, THE EXCELLENCE OF  
THEIR TRAINING AND QUALITY OF  
THEIR LEADERSHIP. THROUGH-  
OUT FORT HOOD YOU WILL SEE  
SOME OF THE BEST TRAINED  
SOLDIERS WHO ARE MOTIVATED  
AND FULLY CAPABLE OF CARRY-  
ING OUT THEIR DUTIES. WE TAKE  
GREAT PRIDE IN THEM AND FEEL  
THEY BEST TELL THE STORY OF  
FORT HOOD.

continued

## VIDEO

## AUDIO

## LS- CEREMONY

Cannons firing during a ceremony

SOLDIERS PROPERLY TRAINED  
AND CORRECTLY LED WILL PRO-  
DUCE THE WINNING EDGE IN  
BATTLE.

ENDING MONTAGE- SLOW MO-  
TION

Soldiers, training, military family,  
flags, Texas countryside, a helicop-  
ter hovering in the sun set, and 4th  
of July fireworks

FADE IN: MUSIC

# SHOOTING SCRIPT



## VIDEO

FADE FROM BLACK

FADE IN MONTAGE

exciting fast paced montage of tanks, soldiers, aircraft and soldiers on the move.

FADE TO BLACK

FADE IN: "FLIP TITLE"

Digital effect, state of Texas rotating and becoming Headquarters building with American

UNIT HISTORICAL SEQUENCE

Old photographs depicting the different eras, WWI, WWII, Korea and Vietnam. There are soldiers wearing period uniforms and with vintage equipment, weapons and vehicles.

## AUDIO

FADE IN: SFX (tank)

FADE IN: MUSIC

Quick tempo, "Eye of the Tiger"

FADE OUT: MUSIC

FT HOOD IS THE LARGEST ARMORED POST IN THE FREE WORLD AND HOME FOR THE THIRD CORPS. THE CORPS, WITH ITS 39,000 SOLDIERS AND NEARLY ONE BILLION DOLLARS WORTH OF TACTICAL VEHICLES WHIELDS AWSOME POWER.

THE PROUD HERITAGE OF THE THIRD CORPS BEGAN ON THE BLOODY BATTLEFIELDS OF GETTYSBURG AND CONTINUED THROUGH THE WARS THAT FOLLOWED.

## VIDEO

More historical shots continue of archival photos and film

GENERAL JOHN BELL HOOD  
A painting of Gen Hood, after whom the post was named.

MS- TANK DESTROYER CENTER  
A sign taken at the front gate of Ft Hood when it was known as Tank Destroyer Center.

## AUDIO

SIX BATTLE STREAMERS WERE  
ADDED DURING WORLD WAR I  
AS CORPS FORCES CAPTURED  
THE BRIDGE AT REMAGEN AND  
HELPED CRUSH THE GERMAN  
COUNTEROFFENSIVE AT THE  
BATTLE OF THE BULGE. IN  
VIETNAM THE POWERFUL  
CORPS HELD SECTORS NEAR  
SAIGON.

FORT HOOD WAS NAMED FOR  
THE FAMOUS CONFEDERATE  
GENERAL JOHN BELL HOOD,  
AND DATES BACK TO 1941 WHEN  
IT WAS SELECTED AS THE HOME  
FOR THE ARMY'S TANK

## VIDEO

LS- AERIAL PHOTO OF HOOD  
Ft Hood as it existed in the 40's.  
There are rows of wooden buildings  
and large formations of soldiers.

HISTORICAL SEQ- Training at Fort  
Hood over the years

ES- AERIALS  
Fort hood from the air, old installa-  
tion shots

## AUDIO

DESTROYER CENTER.

AS FT HOOD GREW IN THE  
EARLY 40S, TRAINING  
CENTERED ON THE TANK  
DESTROYER UNITS AND  
INDIVIDUAL REPLACEMENTS  
FOR WORLD WAR II.

CONSTRUCTION OF WHAT WAS  
THEN CALLED CAMP HOOD WAS  
COMPLETED IN 1942 AND  
REDESIGNATED, FT HOOD, A  
PERMANENT INSTALLATION IN  
1950.

THIRD CORPS WAS  
DEACTIVATED IN 1959 BUT IN  
1961, HEADQUARTERS THIRD  
CORPS WAS REACTIVATED IN  
RESPONSE TO THE BERLIN  
CRISIS.

## VIDEO

## AUDIO

LS-AERIAL OF FT HOOD MAN-  
UEVER AREA

Training area showing the tank  
tracks. (Cow House Creek)

OVER THE YEARS FT HOOD HAS  
EXPANDED TO IT'S PRESENT  
SIZE OF 214 THOUSAND ACRES.  
EXCLUDING THE LIVE FIRE  
AREA, ABOUT 153,000 ACRES  
ARE AVAILABLE FOR MANUEVER  
TRAINING.

LS- AERIAL OF FT HOOD  
Shot showing facilitiesGRAPHIC-POST BOUNDARIES  
Colorful graphic map showing the  
size and scope of the entire installa-  
tion

THE POST IS 42 MILES LONG  
FROM NORTH TO SOUTH AND 26  
MILES LONG FROM EAST TO  
WEST. 340 SQUARE MILES IN  
ALL, FT HOOD IS LOCATED HALF-  
WAY BETWEEN DALLAS AND  
SAN ANTONIO, JUST WEST OF  
THE CITY OF KILLEEN.

GRAPHIC- POST LOCATION  
Graphic depiction of the state of  
Texas and it's location between  
Dallas and San Antonio.LS- AERIAL OF 2AD TOWER AND  
FACILITIES

THE LAND AND IMPROVEMENTS  
ARE VALUED AT MORE THAN 840  
MILLION DOLLARS.

## VIDEO

## GRAPHIC MAP-

Showing location of HQ FORSCOM  
in Atlanta

## GRAPHIC MAP-

Map showing the location of Ft  
Hood, to include the deep water port  
at Galveston and the III corps units  
in El Paso and Colorado Springs.

## GRAPHIC- OBJECTIVES

Ft Hood and III Corps goals and  
objectives

## AUDIO

THIRD CORPS HIGHER  
HEADQUARTERS, FORCES  
COMMAND IN ATLANTA,  
GEORGIA IS 900 MILES AWAY.

OUR SPHERE OF RESPONSIBIL-  
ITY REACHES FAR BEYOND OUR  
GEOGRAPHIC BOUNDARIES AND  
EXTENDS SOME 585 MILES WEST  
TO INCLUDE THE 3RD ARMORED  
CAVALRY REGIMENT AT EL PASO,  
785 MILES NORTHEAST TO THE  
4TH INFANTRY DIVISION AT COLO-  
RADO SPRINGS, COLORADO AND  
200 MILES SOUTHEAST TO OUR  
DEEP WATER PORT AT  
GALVESTON.

READINESS REMAINS OUR  
FUNDAMENTAL MISSION AND THIS  
MEANS BEING PREPARED FOR  
SUSTAINED COMBAT.

## VIDEO

## LS- UNIT DEPLOYMENT

Soldiers loading onto aircraft for deployment & air drop

## GRAPHIC- DEPLOYMENT

World map showing areas of possible strategic deployment.

## GRAPHIC- UNIT PATCHES

The III Corps patch surrounded by patches of subordinate units.

## DISSOLVE TO BLACK

DISSOLVE TO 1ST CAVALRY  
DIVISION PATCH

CAVALRY CHARGE- Approximately 25 of the 1st Cav ceremonial soldiers and their mule drawn covered wagon race the length of a grassy hillside with sabres waving and pistols firing.

M-1 ABRAMS TANK- A M1 is in a well protected firing position, as the tank commander shouts the commands the driver moves and fires.

## AUDIO

THIRD CORPS UNITS TRAIN TO FIGHT, DEPLOY, AND WIN. THEY STAND READY TO REINFORCE THE EUROPEAN CENTRAL REGION OR PROVIDE FORCES FOR STRATEGIC DEPLOYMENT ANYWHERE.

FORT HOOD IS THE HOME FOR TWO DIVISIONS, 6 SEPARATE BRIGADES AND HOST FOR A NUMBER OF TENANT ACTIVITIES.

THE 1ST CAVALRY DIVISION IS A FULLY MODERNIZED ARMORED DIVISION CONSISTING OF TWO ACTIVE ARMOR BRIGADES AND ONE RESERVE COMPONENT ARMOR BRIGADE.

## VIDEO

The tank rocks from the powerful  
with the blast.

STINGER FIRING- Seq of soldier  
preparing  
and firing the stinger

FT IRWIN, NTC- Some training shot  
from Ft Irwin that depicts it's unique  
terrain

DISSOLVE TO: BLACK

DISSOLVE TO: 2ND ARMOR DIVI-  
SION PATCH

DISSOLVE TO:

ES- M1 TANK

## AUDIO

THE MISSISSIPPI NATIONAL  
GUARD'S 155TH ARMORED BRI-  
GADE.

THE DIVISION IS KNOWN AS "THE  
FIRST TEAM" AND TAKES PRIDE IN  
IT'S MENTALLY AND PHYSICALLY  
DEMANDING TRAINING PROGRAM.  
THE DIVISION HAS HAD  
EXCELLENT AND DIVERSE  
TRAINING OPPORTUNITIES FROM  
THE PLAINS OF NORTHERN  
GERMANY, TO THE DESERT OF  
THE NATIONAL TRAINING CENTER  
AT FORT IRWIN, CALIFORNIA, AND  
FROM FORT DRUM, NEW YORK,  
TO EUROPE ON REFORGER  
EXERCISES.

FADE IN: SFX

Tank maneuvering

## VIDEO

## AUDIO

Manuevers over rough terrain

MS- POV from tank on the move

MS- TANK IN POSITION

Tank moves into position (enters frame)

INT. CU- GUNNER

Gunner loads round

MS- TANK FIRES

LS- TARGET

Round impacts with target

THE 2ND ARMORED DIVISION IS ALSO A FULLY MODERNIZED HEAVY DIVISION. ONE BRIGADE DEPLOYED TO GERMANY IN JANUARY OF 1979, LEAVING 2 BRIGADES OF ARMOR AND MECHANIZED INFANTRY AT FORT HOOD. ALL THE 2AD TANK BATTALIONS HAVE THE M-1 TANK. THE BRADLEY INFANTRY FIGHTING VEHICLE AND THE APACHE ATTACK HELICOPTER ARE ALSO ON BOARD, AS WELL AS THE MULTIPLE-LAUNCH ROCKET SYSTEM. THESE NEW WEAPONS COUPLED WITH INTENSIVE TRAINING, GIVE THE 'HELL-ON-WHEELS' DIVISION COMBAT POWER SECOND TO NONE.

DISSOLVE TO: BLACK

DISSOLVE TO: 6TH CAVALRY  
BRIGADE PATCH

FADE IN: HELICOPTER SFX



## VIDEO

## AUDIO

DISSOLVE TO: MS- APACHE IN  
FLIGHT  
Skillfully manuevers through the sky

LS- Apache flying in formation with  
OH-58 Scout

MS- CH 47  
Helicopter performing pick up of  
heavy equipment.

DISSOLVE TO: BLACK

DISSOLVE TO: ATB PATCH

DISSOLVE TO: APACHES  
In rows on the flight line

LS- APACHE FIRING SEQ  
Apache fires and hits target

MS -IINSTRUCTOR WITH PILOT

THE 6TH CAVALRY BRIGADE (AIR  
COMBAT) WITH ITS ATTACK  
HELICOPTER SQUADRONS  
PROVIDES A MOBILE AND LETHAL  
FORCE TO DESTROY TANKS AND  
OTHER ARMORED VEHICLES.  
THEY SCOUT WITH THEIR OH-58  
AIRCRAFT AND ATTACK WITH THE  
APACHE HELICOPTER.THEIR  
SUPPORT SQUADRON HAS 16  
CH-47'S TO PROVIDE MEDIUM LIFT.  
FORT HOOD IS ALSO THE HOME  
OF THE APACHE TRAINING  
BRIGADE WHICH IS RESPONSIBLE  
FOR THE INITIAL TRAINING OF ALL  
AH-64 ADVANCED ATTACK  
HELICOPTER BATTALIONS.

## VIDEO

## AUDIO

DISSOLVE TO: BLACK

DISSOLVE TO : COSCOM PATCH

DISSOLVE TO: MAINTENANCE  
Soldiers perform maintenance

MS- REFUELING  
Soldiers refueling

CU- FOOD PREPARATION

LS- VEHICLE LOADING

MS- PERSONNEL ADMINISTRATION

LS- CONSTRUCTION

DISSOLVE TO: BLACK

THIS INCLUDES UNITS FROM  
OTHER POSTS IN THE UNITED  
STATES AND UNITS TO BE  
DEPLOYED TO EUROPE.

THE 13TH CORPS SUPPORT COM-  
MAND IS RESPONSIBLE FOR THE  
NEEDS OF THE ARMY'S MOST  
VALUABLE ASSET-THE SOLDIER.  
THEY CAN FEED, FIX, REPLACE,  
BUILD, ADMINISTER, TRANSPORT  
AND CARE FOR A 5 DIVISION  
CORPS IF REQUIRED. TO  
ACCOMPLISH IT'S WARTIME MIS-  
SION, THE 13TH COSCOM IS  
ROUNDED OUT BY THE 43RD  
SUPPORT GROUP AT FORT  
CARSON, COLORADO; A  
TRANSPORTATION BRIGADE, A  
MEDICAL BRIGADE AND THREE  
SUPPORT GROUPS FROM THE  
RESERVES AND NATIONAL  
GUARD.

## VIDEO

DISSOLVE TO: 3RD SIGNAL  
PATCH

DISSOLVE TO: ANTENNAS  
Antennas protrude into the sky from  
a field site

MS- SOLDIER RAISING ANTENNA

CU- RADIO/TELEPHONE OPERA-  
TION SEQ

DISSOLVE TO: BLACK

DISSOLVE TO: 89TH MILITARY  
POLICE BRIGADE PATCH

LS- MP ADMINISTERING TICKET  
MP writing ticket to civilian

MS- MP AT SCHOOL CROSSING

CU-CHILDREN AT CROSSWALK

MS- MP W/ DOG

## AUDIO

THE 3RD SIGNAL BRIGADE  
PROVIDES

COMMUNICATION-ELECTRONIC  
PLANNING AND SUPPORT FOR  
THE THIRD CORPS WITH ITS  
THREE SIGNAL BATTALIONS.

SUPPORTING THE 3RD SIGNAL  
BRIGADE ARE TWO NATIONAL  
GUARD UNITS, THE 212TH SIGNAL  
BN FROM ARKANSAS AND THE  
711TH FROM ALABAMA.

THE 89TH MILITARY POLICE  
BRIGADE HAS ONE COMBAT  
SUPPORT MILITARY POLICE  
BATTALION, AND A LAW  
ENFORCEMENT ACTIVITY.  
PRIMARY SUPPORT IS TO THE  
INSTALLATION DISCIPLINE, LAW  
AND ORDER MISSION AND  
III CORPS WORLDWIDE  
CONTINGENCY MISSIONS. THE

## VIDEO

## AUDIO

Working guard dog

MS- MPS IN FIELD

DISSOLVE TO: BLACK

DISSOLVE TO: 504TH PATCH

MI BRIGADE SEQUENCE-  
Soldiers setting up site in the field

LS- SGT SETTING UP EQUIP-  
Set up and operation of jamming  
equip

CU- Soldier using equipment

BRIGADE'S WARTIME FORCE  
STRUCTURE INCLUDES TWO  
ACTIVE AND TWO RESERVE  
COMPONENT MILITARY POLICE  
BATTALIONS, WITH SUBORDINATE  
UNITS LOCATED IN TEXAS AND  
SIX OTHER STATES.

THE 504TH MILITARY  
INTELLIGENCE BRIGADE WITH ITS  
3 M. I. BATTALIONS AND  
HEADQUARTERS DETACHMENT  
PROVIDES INTELLIGENCE  
COLLECTION AND ANALYSIS, AND  
ELECTRONIC WARFARE SUPPORT  
TO THIRD CORPS. THE 504TH IS  
ROUNDED OUT BY A RESERVE  
COMPONENT UNIT, THE 301ST  
TACTICAL EXPLOITATION MILITARY  
INTELLIGENCE BATTALION;  
AND BY COMPANY G,

## VIDEO

## AUDIO

ES- INTELLIGENCE AIRCRAFT.  
Aircraft performing

143RD INFANTRY BATTALION OF  
THE TEXAS NATIONAL GUARD.

DISSOLVE TO: BLACK

DISSOLVE TO: 31ST ADA PATCH

DISSOLVE TO:  
ES- WEAPONS IN  
CAMOFLAUGED POSITIONS

HAWK SEQ

CHAPPARAL SEQ

CU- SOLDIERS SHOOTING

DISSOLVE TO: BLACK

DISSOLVE TO: MEDDAC PATCH

ES-LS- AERIAL OF DARNALL  
shot of hospital showing it's size

MS- PATIENT GOING THROUGH  
XRAY

THE 31ST AIR DEFENSE  
ARTILLERY (ADA) BRIGADE  
PROVIDES LOW TO MEDIUM  
ALTITUDE AIR DEFENSE  
COVERAGE FOR THE THIRD  
CORPS WITH ITS HAWK AND  
CHAPARRAL BATTALIONS. THE  
CHAPARRALS OF THE 1ST  
BATTALION, 200TH ADA OF THE  
NEW MEXICO NATIONAL GUARD  
PROVIDE ROUNDOUT STRENGTH  
IN WARTIME.

MEDICAL HEALTH CARE FOR THE  
FORT HOOD COMMUNITY IS  
PROVIDED BY DARNALL ARMY  
COMMUNITY HOSPITAL,  
ONE OF THE BEST EQUIPPED AND

## VIDEO

## AUDIO

MS- DOCTOR EXAMINING CHILD

MOST MODERN MEDICAL  
FACILITIES IN CENTRAL TEXAS.  
THIS BUSY 254 BED HOSPITAL  
SUPPORTS AN AREA OF 177 TEXAS

LS- SURGICAL PROCEDURES

COUNTIES. EACH MONTH MORE  
THAN 450 MAJOR SURGICAL  
PROCEDURES ARE PERFORMED  
AND APPROXIMATELY 60-

CU- BABY IN NURSERY

THOUSAND OUTPATIENTS ARE  
SEEN. AN AVERAGE OF 7 BABIES  
ARE BORN DAILY AT DARNALL.

DISSOLVE TO: BLACK

DISSOLVE TO: DENTAC PATCH

DISSOLVE TO: ES- DENTAL  
CLINIC

OUR DENTAL ACTIVITY OPERATES  
SIX CLINICS THROUGHOUT FORT  
HOOD, PROVIDING A FULL RANGE  
OF DENTAL HEALTH CARE

EXT. DENTAL CLINIC

LS-PATIENT

Patient getting shot and having care  
administered

SERVICES. IN SUPPORT OF OUR  
READINESS MISSION, THE  
DENTAL ACTIVITY HAS

MS- XRAY

Soldier receives panographic xray

DEVELOPED COMPREHENSIVE  
PROGRAMS WHICH OFFER  
COMMANDERS INSTANTANEOUS

## VIDEO

## AUDIO

CU- XRAY

MS- SOLDIER GETTING DENTAL  
CHECK

DISSOLVE TO: BLACK

DISSOLVE TO: TEXCOM PATCH

EXT. ES- TEXCOM BUILDING

APACHE SHOT

TESTING SEQ

ACCESS TO THEIR UNITS'  
PANOGRAPHIC AND DENTAL  
READINESS STATUS, INFORMING  
THE COMMANDER AS TO THE  
LIKELIHOOD OF LOST  
MAN-POWER DUE TO DENTAL  
CASUALTIES.

ONE OF FORT HOOD'S MAJOR  
TENANT UNITS IS  
HEADQUARTERS, TEST AND  
EXPERIMENTATION COMMAND,  
TEXCOM, LOCATED AT WEST  
FORT HOOD. THIRD CORPS  
SUPPORTS TEXCOM IN TESTING  
NEW TACTICAL CONCEPTS,  
EQUIPMENT, AND  
ORGANIZATIONAL CHANGES.

FORT HOOD IS NO STRANGER TO  
TEST MISSIONS. WE'RE IN THE  
FOREFRONT OF MODERNIZATION

## VIDEO

## AUDIO

MS- M-1 ABRAMS TANK

LS- M-3 CAVALRY FIGHTING  
VEHICLE

LS- TARGET POPS UP

MS- APACHE FLY OVER

MES SEQUENCE

OF THE U.S. ARMY. A MAJORITY  
OF NEW EQUIPMENT ITEMS HAVE  
BEEN INTRODUCED TO THE FIELD  
AT FORT HOOD TO INCLUDE THE  
M-1 ABRAMS TANK, THE M-2  
BRADLEY INFANTRY FIGHTING  
VEHICLE, THE M-3 CAVALRY  
FIGHTING VEHICLE, AND THE  
APACHE AH-64 ATTACK  
HELICOPTER.

FORT HOOD NOW HAS THE LEAD  
IN FIELDING THE ARMY'S NEW  
STATE-OF-THE-ART DIGITAL  
COMMUNICATIONS SYSTEM,  
MOBILE SUBSCRIBER  
EQUIPMENT. THE MSE PROGRAM  
WILL REPLACE ALMOST 90  
PERCENT OF THE CURRENT  
COMMUNICATIONS EQUIPMENT IN  
THIRD CORPS. THE VARIETY OF



## VIDEO

## AUDIO

GRAPHIC- INVENTORY OF EQUIP

REFUELING SHOTS

ES- AERIAL FOOTAGE OF MO-  
TOR POOL ROW

MS- Maintenance shot- Soldiers  
replacing engine

EQUIPMENT FOUND ON FORT  
HOOD REPRESENTS JUST ABOUT  
EVERY PIECE OF EQUIPMENT IN  
THE ARMY INVENTORY. THE  
AIRCRAFT, WHEELED, AND  
TRACKED VEHICLES TOTAL MORE  
THAN 10-THOUSAND ITEMS AND  
HAVE A VALUE OF MORE THAN  
FOUR BILLION DOLLARS. TO KEEP  
OUR EQUIPMENT RUNNING EACH  
YEAR TAKES MORE THAN 17  
MILLION GALLONS OF FUEL AT A  
COST OF MORE THAN 11 MILLION  
DOLLARS.

THIS LARGE AMOUNT OF EQUIP-  
MENT REFLECTS THE SIZE OF OUR  
MAINTENANCE EFFORTS. AT  
FORT HOOD, WE CONSIDER THAT  
UNIT COMBAT READINESS  
CANNOT BE A REALITY WITHOUT  
THE AVAILABILITY AND PROPER  
FUNCTIONING OF MATERIAL AND

## VIDEO

## AUDIO

RESOURCES. THAT'S WHY THE TRAINING OF SUPPORT UNITS IS AS IMPORTANT AS THE TRAINING OF TACTICAL UNITS.

FADE IN: Large formation running  
PT

GRAPHIC- Population statistics

MS- Soldier reporting for pay

GRAPHIC- Payroll statistics

ES- LS- PX exterior w bus in front

MS- PX interior w woman shopping  
in toddler section

LS- Aisle in commissary

MS- Soldier selecting fruit

AERIAL- PAN OF COMMISSARY

FORT HOOD FACILITIES SUPPORT ALMOST 200-THOUSAND MILITARY, CIVILIAN AND RETIRED PERSONNEL AND THEIR FAMILIES. THE PAYROLL GENERATED EACH MONTH TO PAY OUR SOLDIERS AVERAGES 59-MILLION DOLLARS AND 9-MILLION FOR OUR CIVILIAN WORKFORCE, THAT'S MORE THAN 800-MILLION DOLLARS A YEAR.

FORT HOOD FACILITIES INCLUDE THE LARGEST POST EXCHANGE IN THE UNITED STATES, AND THE COMMISSARY IS THE LARGEST, WITH MONTHLY SALES OVER 5 MILLION DOLLARS.

## VIDEO

## AUDIO

AND PX COMPLEX

CU- THEATER MARQUIS

LS- EXT. THEATER

LS- INT. LIVE PERFORMANCE

LS- EXT. CHAPEL

LS- CHAPLAIN IN FIELD

CU- CHAPLAIN IN FIELD

LS- FAMILY LIFE CENTER

MS- INT. CLASSROOM

ES- LITTLE BOYS PLAY SOCCER

LS- EXTERIOR OF ENLISTED  
HOUSES

LS- EXTERIOR OF OFFICER  
HOUSES

ES- LS- EXERCISE ROOM

CU- Feet walking

MORE THAN 100,000 CUSTOMERS  
ARE SERVED IN EACH FACILITY  
MONTHLY.

FORT HOOD HAS TWO THEATERS  
CAPABLE OF PRESENTING  
MOTION PICTURES AS WELL AS  
LIVE PRODUCTIONS. WE HAVE 17  
CHAPELS WITH A FULL RANGE OF  
WORSHIP SERVICES AND  
ACTIVITIES AVAILABLE TO ALL  
SOLDIERS AND FAMILIES.

SPECIAL PROGRAMS INCLUDE  
THE MARRIAGE AND FAMILY LIFE  
CENTER AND ACTIVE RELIGIOUS  
EDUCATION CLASSES FOR ALL  
AGES. THERE ARE MORE THAN  
5,500 SETS OF FAMILY QUARTERS  
ON POST IN 12 DIFFERENT  
HOUSING AREAS. WE HAVE  
APPROXIMATELY 4,600 FOR EEN

## VIDEO

## AUDIO

ES- Poxon House

MS- Children on slide

MS- Man on bike

CU- Feet pedalling

MS- Basketball

MS- Raquetball

CU- Little girl in pool

CU- Weights

CU- Man lifting weights

LS- Soldier napping

MS- Woman making pottery

MC- Two woman working on crafts

AERIAL- ZOOM OUT of the soldiers dome

ES-LS Belton Lake

ENLISTED AND 900 FOR OFFICERS. ADDITIONALLY, 469 ROOMS PROVIDE TEMPORARY LODGING FOR TRANSIENT PERSONNEL AND THEIR FAMILIES INCLUDING THE 75 ROOM POXON HOUSE.

THE ABRAMS PHYSICAL FITNESS CENTER, ONE OF THE 9 PHYSICAL FITNESS CENTERS ON POST, IS AN INDOOR ATHLETIC FACILITY WHICH INCLUDES BASKETBALL, RAQUETBALL, AND SQUASH COURTS, AS WELL AS AN INDOOR SWIMMING POOL AND SEVERAL EXERCISE ROOMS.

FORT HOOD HAS MANY FACILITIES FOR SOLDIER RELAXATION. THE SKILLS DEVELOPMENT CENTER

## VIDEO

LS- Keith fishing

MS- Child coming down water slide

LS- "Cafe Court" in PX mall

CU- Soldier eating pizza

EXT. LS- Shoppette

MS- Baseball player hitting ball

MS- Barber cutting hair

FADE TO BLACK

FADE IN: AERIAL of Beaumont  
Aircraft load up

AERIAL of highway cloverleaf  
LS- Ship

MS- Equipment loading into ship

ES- Rail Road Yard

WS- Soldiers loading equipment

## AUDIO

PROVIDES OUR SOLDIERS MANY RECREATION SERVICES. THE SOLDIERS DOME IS AN ENLISTED CLUB THAT CAN SEAT 900, AND THE BELTON LAKE OUTDOOR RECREATION AREA HAS A WIDE VARIETY OF ACTIVITIES. IN ADDITION THERE ARE 22 SNACK BARS, 22 RETAIL STORES, 27 BASEBALL FIELDS, AND 14 BARBER SHOPS.

UNITS DEPLOYING OVERSEAS FROM FORT HOOD WOULD DO SO BY SEA OR AIR. HIGHWAY 190 IS A FOUR-LANE ROUTE THAT CONNECTS WITH THE INTERSTATE HIGHWAY SYSTEM PROVIDING ACCESS TO ONE OF OUR DEEP WATER PORTS AT GALVESTON. RAIL LINES WITH THE FORT HOOD RAIL LOADING YARD WHERE FOUR TRAINS CAN

## VIDEO

## AUDIO

ES- C-5 Galaxy being loaded

MS- "Dust Off" helicopter turns and exits frame

LS- Soldiers board civilian aircraft

MS- Soldiers on commercial lane

LS- C-5 Galaxy take off

LS- U-21 on runway moves and exits frame

LS- U21 taxis for take off

MS- Mohawk aircraft on runway

BE POSITIONED FOR  
SIMULTANEOUS LOADING.

TO ACCOMMODATE FREQUENT  
OFF-POST DEPLOYMENT AND  
EXTENSIVE AVIATION TRAINING,  
FORT HOOD OPERATES 2  
AIRFIELDS. ROBERT GRAY ARMY  
AIRFIELD IS THE ONLY CORPS  
LEVEL PORT OF EMBARKATION  
OPERATED BY THE ARMY, AND IS  
CAPABLE OF HANDLING  
COMMERCIAL WIDE-BODIED  
AIRCRAFT AND ALL UNITED  
STATES AIR FORCE AIRCRAFT TO  
INCLUDE THE C-5 GALAXY. GRAY  
ARMY AIR FIELD IS LOCATED AT  
WEST FORT HOOD AND HAS A  
3,000 METER RUNWAY, AND  
RAMP SPACE CAPABLE OF

## VIDEO

## AUDIO

CU- Propellor turning

LS- Mohawk leaves

ES- AIR TRAFFIC CONTROL  
CENTER

CU-Scope

MS- Controller at scope

CU- Weather screen

MS- Military controllers

CU- Control panel

OTS- Controller

CU- Hand writing information

ES. -HOOD ARMY AIRFIELD

PERSONNEL, CARGO AND  
REFUELING OPERATIONS FOR  
FIXED AND ROTARY WING  
TRAFFIC.

AIR TRAFFIC CONTROL IS  
PROVIDED BY CIVILIAN AND  
MILITARY CONTROLLERS FOR ALL  
AIRCRAFT IN A 15,000 SQUARE  
MILE AREA. MORE THAN 250  
THOUSAND AIRCRAFT ARE  
MANAGED BY HOOD FLIGHT  
FOLLOWING AND THE ARMY  
RADAR APPROACH CONTROL  
EACH YEAR. ONE OF FOUR  
OPERATED BY THE ARMY, THE  
ARAC PROVIDES CIVIL AND MILI-  
TARY AIRCRAFT INSTRUMENT  
FLIGHT HANDLING.

## VIDEO

## AUDIO

ES- Aerial view

CU- Airfield tower

MS- CH47 helicopter hovering

LS- Apache aircraft on  
runway

ES- TRAINING

LS- Mortar Loading

CU- Round insertion

ES- War game room

LS- Soldiers around simulation table

CU-Figurines

MS- Soldier moves figurines

MS- Tank rolls over soldier

LS- Soldiers run through smoke

HOOD ARMY AIRFIELD, LOCATED ON THE EAST SIDE OF THE POST, HAS ONLY ROTARY WING OPERATIONS AND IS HOME FOR ALMOST 400 HELICOPTERS AND THE ARMY'S FIELDING PROGRAM OF THE AH-64 BY THE APACHE TRAINING BRIGADE.

COMBAT READINESS IS OUR FUNDAMENTAL PURPOSE.

READINESS CAN ONLY BE ACHIEVED THROUGH REALISTIC AND VIGOROUS TRAINING. THAT'S WHY WE VIEW TRAINING AS THE CORNERSTONE FOR SUCCESS IN BATTLE. WE BELIEVE THAT ON THE DAY OF BATTLE, SOLDIERS AND UNITS WILL FIGHT AS WELL OR AS POORLY AS THEY WERE TRAINED BEFORE BATTLE.



## VIDEO

MS- Armored vehicles cover Fort Hood terrain

LS- Two small bridging barges work river crossing operation

ES- RANGES

ES- Weapons firing on range

CU- Red range flag

CU- Individual soldier fires M-16

CU- Soviet target pops up

LS- Soldiers climb wall at Mout training

MS-Soldiers h  
elpeach otherget ovoer wall

## AUDIO

FORT HOOD IS AN EXCELLENT PLACE TO TRAIN ARMORED AND MECHANIZED FORCES. THE WEATHER IS FAVORABLE FOR YEAR-ROUND TRAINING AND THE TERRAIN IS VARIED AND TRAFFICABLE FOR ALL VEHICLES. PART OF THE RESERVATION'S EASTERN BOUNDARY IS FORMED BY THE BELTON RESERVOIR AND PROVIDES AN EXCELLENT AREA FOR RIVER CROSSING OPERATIONS.

WE HAVE A WIDE VARIETY OF RANGE FACILITIES AVAILABLE; TO INCLUDE SOME OF THE MOST MODERN COMPUTERIZED RANGES AND THE LARGEST FACILITY IN CONUS FOR TRAINING ON MILITARY

## VIDEO

## AUDIO

LS- Howitzer firing

CU- Round hitting target

CU- Office looking through binoculars

OPERATIONS IN URBANIZED  
TERRAIN OR 'MOUT.' WE CAN FIRE  
ALL WEAPONS THAT BELONG TO  
AN ARMY DIVISION. SOLDIERS  
RECEIVE THEIR TRAINING AS  
INDIVIDUALS AND AS MEMBERS  
OF TEAMS. INDIVIDUAL TRAINING  
HONES THOSE SKILLS SO  
NECESSARY TO ENSURE THE  
SUCCESS OF THE UNIT. AT FORT  
HOOD, UNIT TRAINING SUCH AS  
INFANTRY, ARMOR, ARTILLERY,  
AVIATION, AIR DEFENSE, AND  
ENGINEER IS CONDUCTED TO  
CLOSELY SIMULATE THE MODERN  
BATTLEFIELD'S TEMPO AND  
SCOPE.

## VIDEO

ES- RADIOMAN SIGNALS HELI-  
COPTERS TO TAKE OFF

A soldier makes and hand motion  
and approximately 10 aircraft take off.

CU-CAPSTONE GRAPHIC

CU- MAP OF U.S. SHOWING CAP-  
STONE STATES

CU- TANK DRIVER

LS- TANK CROSSING BRIDGE

CU-BAR GRAPH SHOWING UNITS  
TO BE  
MOBILIZED

## AUDIO

THIRD CORPS UNITS ARE INVOLVED IN YEAR-ROUND SUPPORT TO RESERVE COMPONENT UNITS IN VARYING DEGREES. THE HIGHEST PRIORITY GOES TO THOSE WHICH ARE PART OF THE CORPS WARTIME ORGANIZATION. THESE UNITS FALL UNDER A PROGRAM CALLED CAPSTONE IN WHICH THE CORPS ASSIGNS THEM WARTIME MISSIONS AND TRAINING TASKS. OUR CAPSTONE UNITS TOTAL MORE THAN 400 AND COME FROM ACROSS THE UNITED STATES.

AS YOU CAN SEE FROM THE GRAPH, A MAJORITY OF THE COMBAT SUPPORT AND COMBAT SERVICE SUPPORT UNITS WHICH SUPPORT THIRD CORPS, WOULD HAVE TO BE MOBILIZED IF THE

## VIDEO

## AUDIO

ES- RESERVISTS IN ROAD  
MARCH

SEQUENCE OF RESERVE  
FORCES LOADING EQUIPMENT

TRUCKS OFF LOADING

SEQUENCE OF SOLDIERS  
UNDERGOING VIGOROUS  
TRAINING

Soldiers climb obstacles, learn  
operation of equipment, throw  
grenades, etc

CORPS WERE COMMITTED TO A  
NORMAL WARTIME MISSION.  
ABOUT 30,000 ARMY NATIONAL  
GUARDSMEN AND RESERVISTS  
FROM THESE UNITS TRAIN AT  
FORT HOOD ANNUALLY, THE  
MAJORITY OF THEM AT NORTH  
FORT HOOD. THEY EITHER BRING  
THEIR EQUIPMENT WITH THEM, OR  
DRAW IT FROM THE MOBILIZATION  
AND TRAINING EQUIPMENT SITE  
AT NORTH FORT HOOD, WHICH IS  
OPERATED BY THE TEXAS ARMY  
NATIONAL GUARD.

THIRD CORPS TRAINING  
RESPONSIBILITIES FURTHER  
INCLUDE ASSISTING THE  
OVERSEAS DEPLOYED CORPS BY  
PROVIDING VARIOUS FORMS OF

## VIDEO

## AUDIO

SLIDE- SHOWING WARTRAIN  
MISSION

MAP OF THE U.S. SHOWING  
WARTRAIN STATES

CJ- WARTRAIN SLIDE

TRAINING GUIDANCE AND  
ASSISTANCE TO THEIR CAPSTONE  
ACTIVE AND RESERVE  
COMPONENT UNITS STATIONED  
HERE IN THE UNITED STATES.  
THESE UNITS, ALONG WITH OUR  
CAPSTONE UNITS, ARE INCLUDED  
UNDER A NEW PROGRAM CALLED  
WARTRAIN. THE HEADQUARTERS  
OF OUR WARTRAIN UNITS  
STRETCH FROM COAST TO COAST  
AND ARE COMPRISED PRIMARILY  
OF ARMORED AND MECHANIZED  
FORCES.

WHEN YOU TAKE INTO ACCOUNT  
ALL THE STATES WHERE OUR  
WARTRAIN SUBORDINATE UNITS  
ARE LOCATED, YOU CAN EASILY  
SEE THE TOTAL COMMITMENT OF  
THE THIRD CORPS ACROSS THE  
THE UNITED STATES IN MEETING

## VIDEO

## AUDIO

THE GOAL OF A TOTALLY  
TRAINED FORCE.

LS- BAYONNET TRAINING

CU-SOLDIER IN BAYONNET  
TRAINING

LS-SOLDIERS TRAINING FOR  
COMBAT IN THE CITY

MS- SGT DIRECTING WIRE IN-  
STALLATION

LEADERSHIP MONTAGE-LOTS OF  
SHOTS SHOWING NON-COMMIS-  
SIONED OFFICERS TEACHING  
AND LEADING SOLDIERS

TO LEAD OUR SOLDIERS, WE  
PLACE A PREMIUM ON TRAINING  
OUR LEADERS. SINCE LEADER-  
SHIP IS A CRUCIAL ELEMENT OF  
COMBAT POWER AND A KEY IN-  
GREDIENT IN UNIT COHESION, WE  
STRESS THE DEVELOPMENT OF  
LEADERS AT ALL LEVELS, AND  
PROVIDE THE TRAINING, TIME AND  
OPPORTUNITY FOR THAT DEVEL-  
OPMENT.

## VIDEO

## AUDIO

MS- TANK ROLLS OVER SOLDIER  
Soldier lays down on ground as tank  
rolls over him

LS- SOLDIERS RUN THROUGH  
SMOKE  
Soldiers maneuver through smoke in  
simulated  
combat in cities

LS-SOLDIERS TRAINING FOR  
COMBAT IN THE CITY

THE ARMY'S MANUAL FOR OPERATIONS STATES THAT SUPERIOR COMBAT POWER DERIVES FROM THE COURAGE OF SOLDIERS, THE EXCELLENCE OF THEIR TRAINING AND QUALITY OF THEIR LEADERSHIP. THROUGHOUT FORT HOOD YOU WILL SEE SOME OF THE BEST TRAINED SOLDIERS WHO ARE MOTIVATED AND FULLY CAPABLE OF CARRYING OUT THEIR DUTIES. WE TAKE GREAT PRIDE IN THEM AND FEEL THEY BEST TELL THE STORY OF FORT HOOD.

## VIDEO

## AUDIO

WHETHER YOU SEE THEM TRAINING, PREPARING FOR INSPECTION, PERFORMING MAINTENANCE, PARTICIPATING IN CEREMONIES, OR RELAXING; YOU KNOW THEY ARE DEDICATED TO THEIR PROFESSION, AND COUNTRY

## LS- CEREMONY

Cannons firing during a ceremony

SOLDIERS PROPERLY TRAINED AND CORRECTLY LED WILL PRODUCE THE WINNING EDGE IN BATTLE.

## ENDING MONTAGE- SLOW MOTION

Soldiers, training, military family, flags, Texas countryside, a helicopter hovering in the sun set, and 4th of July fireworks

FADE IN: MUSIC



# S Y N O P S I S

## SYNOPSIS FOR PRODUCTION PROPOSAL

Fort Hood, the largest armored installation in the free world, is a 339 square mile installation and the only post in the United States that accommodates two armored divisions. With more than 39,000 soldiers, 400 aircraft and 12,800 tactical vehicles, Fort Hood has earned the reputation as a Mobile Armored Corps.

Named for the famous Confederate General John Bell Hood, who gained recognition during the Civil War as the Commander of Hood's Texas Brigade, Fort Hood is located in "hill and Lake" country of Central Texas, midway between Austin and Waco, just west of the city of Killeen.

The history of the Corps began in 1918 when it was first activated in France. The Corps fought well in World War I, earning six battle streamers during the conflict. In December 1944, III Corps forces captured Fort Jeanne d'Arc during the Battle of the Bulge. It was then that Corps earned the nickname "Phantom Corps" by hitting the enemy when and where they least expected it. Still, late in December, the Corps liberated 100 towns in 10 days as they rushed to aid defenders in Bastogne. In the mid 50s, the Corps came to Fort Hood, then was inactivated from May 1959 until September 1961, when the advent of the Berlin crisis brought the "Phantom Corps" back to life.

Since then, the III Corps' primary mission has been to maintain its state of readiness for combat missions. It has planned and supervised the training of thousands of troops and readied and deployed two field forces to South Vietnam. The Corps participates, on a continuing basis, in

maneuvers and exercises worldwide, mobilizing its massive force with calculated precision. The priorities of training, discipline, maintenance and teamwork combine to ensure a combat ready and effective unit. Rigorous schedules include intensive field training, night exercises, gunnery qualification and deployment training.

The Corps sets the standard for force modernization, possessing the newest and most technically advanced equipment. The modernization of the tank units was recently completed with receipt of the last M1 "Abrams" tanks and the Infantry and cavalry units are receiving the new Bradley fighting vehicles. In addition, the Corps has received the AH64 Apache Attack helicopter, the OH58D Advanced Scout helicopter and the Multiple Launch Rocket System (MLRS).

Quality of life for the soldier and his or her family has become a top priority and III Corps places special emphasis and concern in providing the best possible support. Utilizing the outstanding facilities on Fort Hood, the family has access to medical and dental care, commissary, shopping and recreational activities.

With realistic training, the best in technical advance, and a multitude of support services, the Fort Hood soldier is ready, willing and able to go anywhere anytime, to defend the United States.

# T R E A T M E N T

### 3rd DRAFT SCRIPT TREATMENT

#### PART 1. MUSIC AND INTRO MONTAGE ("Eye of the Tiger")

The show begins with an exciting, fast-paced montage of tanks, aircraft and people on the move, performing their mission and training. The music will have a quick tempo and have a military theme. The voice of the narrator will welcome the viewer to III Corps and Ft Hood.

#### PART 2. HISTORY OF THE CORPS AND FT HOOD

Old photographs of Camp and Ft Hood show old equipment such as the half-track, predecessor to the modern day tank, and soldiers garbed in old military uniforms indicative of the various eras are seen riding in horse drawn wagons and old trucks. A painting of General John Bell Hood, after whom the Fort is named is included. Building and facilities are shown as they were in past years.

Historical footage and still photos will show the soldiers of the various units participating in battle and in campaigns. This historical montage will include footage of Patton.

### PART 3. FT HOOD LOCATION AND SIZE

Pictures of old buildings contrasting with new will serve as a transition from the history sequence to description of the physical size and layout of Ft Hood. A topographical map and colorful graphics will display the boundaries of the post and its training areas.

### PART 4. III CORPS AND FT HOOD OBJECTIVES

Graphics will be utilized to state the goals and objectives of the Corps and Ft Hood. These graphics listed will include the mounted Phantom Warrior mounted on his armored horse.

### PART 5. FT HOOD UNITS

A graphic depiction of the Corps patch with subordinate command patches surrounding it will show the scope and vast number of units assigned. Units and organizations located on Ft Hood will also be shown on an organizational chart.

### PART 6. 1ST CAVALRY DIVISION

In keeping with the spirit of the proud cavalry this sequence will open with a full charge of the mounted horse detachment. Approximately

25 of the 1st Cav's ceremonial horse soldiers and their mule-drawn covered wagon race the length of a grassy hillside with sabres waving and pistols firing.

A Bradley fighting vehicle emerges through the heavy thicket and screeches to a halt as it's squad of well camouflaged soldiers rapidly dismount and move into defensive positions.

Once out of their Bradley the infantry soldiers are organized quickly and travel in a combat formation and maneuver over the tough Texas landscape.

A tight formation of the Apache attack helicopters, led by their OH-58 scouts are silhouetted against the sky. Then the aircraft hovers low and close, as if flexing it's visible fire power and sophisticated avionics devices.

## PART 7. 2ND ARMOR DIVISION

A M-1 Abrams tank maneuvers over rough terrain as it bounces through a rutted gully. Another tank, heard rumbling before it is seen cresting the hill screeches to a halt and rocks slightly as it fires it's powerful weaponry. Down range a huge cloud of smoke is seen as the round hits the designated target.

Infantrymen crouch lowly as they are gathered for an operations plan. Others are seen in well dug fighting positions.

To show the 2nd AD involvement in our European mission a tank moves down cobble stone road in Germany with obvious German architecture in the background.

#### PART 8. 6TH CAVALRY BRIGADE (AIR COMBAT)

An Apache attack helicopter, taped from a helicopter along side, flys and maneuvers through the sky with precision. Then it turns to fly directly toward the helicopter with the camera. An OH 58, scouting for an apache, demonstrates it maneuverability.

The large CH 47 "work horse" helicopter performs a lift mission by carrying such heavy pieces of equip as a vehicle or heavily loaded palate.

The difficult performance of door gunnery is demonstrated and soldiers rappell from an OH-1.

#### PART 9. APACHE TRAINING BRIGADE

A neat pattern of Apaches are shown as they sit in long straight rows on the flight line. An instructor pilot providing guidance to another pilot in the complex cockpit

Formations of apaches in flight

Apaches firing and hitting targets

Apache maneuvering in flight



## PART 10. 13TH SUPPORT COMMAND

Maintenance mission

Refueling

Food preparation

Transportation

Construction

Administration

engineer bridging operation

## PART 11. 3rd SIGNAL BRIGADE

Personnel performing mission with communication and electronic  
equip

Antennas protruding into the air from a field site

Field radio telephone operation

MSE Equip

## PART 12. 89TH MILITARY POLICE BRIGADE

Installation law and order-school crossing/traffic mgmnt

Field duties and wartime mission

Prisoner of war processing

## PART 13. 504TH MILITARY INTELLIGENCE BRIGADE

Equip used for intelligence collection and analysis

Satellite disc

Soldiers performing mission

## PART 14. 31ST AIR DEFENSE ARTILLERY

Weapons camouflaged in positions

Hawk

Chaparral

Other equip and soldiers using it

## PART 15. MEDICAL HEALTH CARE

Dust off helicopter delivers patient to an ambulance

Exterior of Darnall Army Hospital

Patient undergoing x-ray (CATSCAN)

Surgical procedures

Newborn nursery

Doctor examining child

## PART 16. DENTAL CARE

Outside of the one of the dental clinics

Patient (soldier) getting teeth cleaned

Patient getting panoramic x-ray performed

## PART 17. TEST AND EXPERIMENTATION COMMAND

Organizational flag

M-1 tank

M- 2 Bradley Inf fighting vehicle

M-3 Cavalry fighting vehicle

Apache

Attack helicopter

Mobile subscriber equip

## PART 18. LARGE EQUIP INVENTORY

Heavy equipment is loaded onto railroad cars to be transported to distant training locations around the country.

To show the large inventory of equipment, vehicles and aircraft will be shown from the air.

Aerial shots of motorpool row

" " " rows of tanks

" " " heavy combat vehicles

" " " aircraft

Maintenance shots

#### PART 19. POPULATION AND PAYROLL

Personnel being paid

Graphics- Money and personnel

#### PART 20. POST FACILITIES

Post exchange- interior and exterior

Commissary interior or exterior

Theaters

Chapels

Family Quarters

Paxon House -guest house

Abrams fitness Center

- basketball

- racquetball

- swimming pool

- weightrooms

Skills development center

Soldier's Dome

Aerial of Belton Lake Rec area -w/ boats and waterslide

Interior craft shop-someone making ceramics/ auto craft shop

Snack bars

Barber Shop

-

#### PART 21. RAILROAD LOADING

Tanks, equip and vehicles being loaded

#### PART 22. ARMY AIRFIELDS ON HOOD

Gray Field- From the air

Hood Field- from the air

aerial shot of towers and runways

Aircraft taking off

Air traffic controllers

cu Air traffic equip

C5 being loaded and taking off

## PART 23. TRAINING SEQUENCE

Fast-paced montage of soldiers training

Lots of close-ups of soldiers showing struggle and determination.

NBC Reaction course

## PART 24. RANGES

Range computerized equip

Lot of firing shot

Aerial of ranges

Soldiers firing M-16

## PART 25. RESERVE UNITS

Reserve units in action

Personnel and equip

## PART 26. ENDING MONTAGE (slow motion) "God Bless the USA"

NCOs displaying leadership

equip, weapons, parades, mounted cav plt charge.

Soldiers in the field w/ masks

Soldiers with their families

Soldiers performing confidence course

# EQUIPMENT REQUEST

## EQUIPMENT REQUEST FORM

Requested by: Melanie Reeder  
Project: Thesis project  
Dates required:

Approved By: \_\_\_\_\_

## EQUIPMENT LIST

WV 200 CLE Panasonic camera w/batteries  
or  
3000 w/ batteries  
14 Pin cable  
Deck (sony BVU 110, 1st choice, JVC 4900, 2nd choice)  
JVC AC 50 adapter  
Adapter to camera cable  
4 pin cable  
Batteries  
Recharger  
Miller Tripod  
M-R Light kit  
Headphones  
Audio cables  
DL-42 Microphone (film dept)  
Camera Manual  
Extension cords (2)  
Apple boxes (2) (film dept)  
Panasonic Monitor  
BNC Cable  
2 C-stands (film Dept)



# C R E D I T S

Credits

Produced and Directed by  
**Major Melanie Reeder**

Written by  
**Tommy Tucker and Melanie Reeder**

Edited by  
**Valerie Valdez and Melanie Reeder**

Camera Operators  
**SGT Eugenio Redmond**  
**Mike Kelehar**  
**Keith Conner**  
**Spec Tammy Combs**  
**Bennet McBride**  
**SGT Ronald Vaughn**

Sound recordist  
**Amanda Lineker**

Sound Mix  
**Jon Ettinger**

Music  
**Luther Bradfute**

Graphics Design  
**Mike Kelehar and TASC Graphics Dept**

Special Effects  
**Dallas Post Productions**  
**Mike Kelehar**  
**Keith Conner**

Pre-recorded Music  
"The Eye of the Tiger"  
**Survivor**  
"God Bless the USA"  
**Lee Greenwood**

Music Editor  
Keith Conner

Grips  
**Sue Mulvehill**  
**SPEC Joe French**  
**PFC BoTrosper**

Slow Motion  
**Mike Kelehar**

Lighting  
**Keith Conner**  
**Melanie Reeder**  
**SGT Eugenio Redmond**

Technical advisors  
**McDonnell Douglas Aircraft Company**  
**Ft Hood Public Affairs Officers**

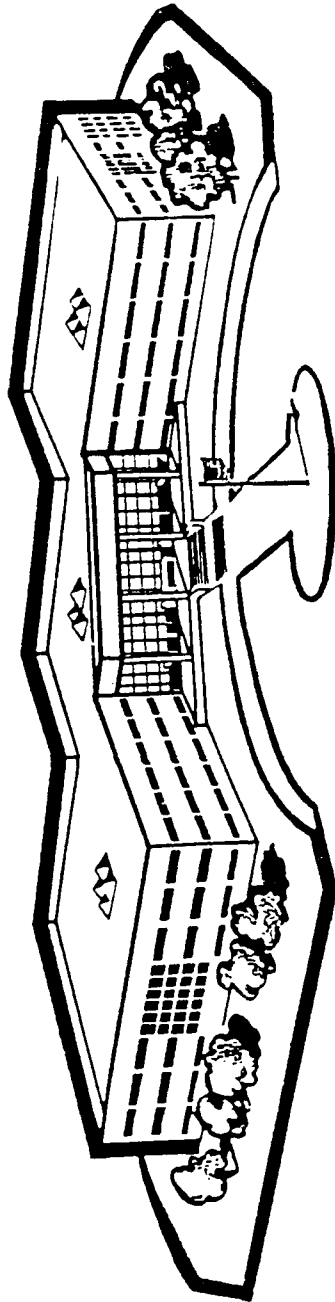
Special Thanks to  
**TSC-TV FT Hood**  
**Professor Joe' Fowler**  
**Dr Robert E Joks**

PRODUCED AT THE UNIVERSITY OF TEXAS AT AUSTIN  
DEPARTMENT OF RADIO-TELEVISION-FILM

**Dedicated to**  
**The Soldiers Assigned to III Corps**

**An M. REEDER AND III CORPS PRODUCTION**  
**1989**  
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D I G I T A L  
S P E C I A L   E F F E C T S





## DALLAS POST-PRODUCTION CENTER

6305 N. O'Connor  
Suite 118 LB 10  
Irving, TX 75039

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CLIENT \_\_\_\_\_ DATE \_\_\_\_\_  
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 PRODUCER \_\_\_\_\_ TELEPHONE (817) 947-9346 / 287-4806  
 BILL TO Third Corps P.A.O. PO # \_\_\_\_\_  
P.O.C. Major Melanie Reeder JOB # \_\_\_\_\_  
One Settlements Road W.O. # \_\_\_\_\_  
 ATTENTION Salado, TX 76571 SHIP VIA: \_\_\_\_\_

| QUANTITY  | UNITS | RATE | DESCRIPTION   | CHARGES   |
|---|-------|------|---|---|
|   |       | -    | Animated Open - Dubner, AVA-3<br>Paint Work and 3 VTR Edit<br>Assembly - :10 plus :20 pad<br><br>Firm Price<br>One-time Student Discount<br><br>Service paid for by individual, MAJ Melanie Reeder, not paid for by the Army. | \$1000.00<br>-400.00                                    |
| TERMS Net 10 All invoices payable in Irving, Texas<br><br>Remit To: 6305 N O'Connor, Suite 118, LB-10, Irving, TX 75039<br>PAST DUE ACCOUNTS ARE REPORTED TO DACM AND LISTED NATIONALLY |       |      |   | SUBTOTAL \$ 600.00<br>CREDITS<br>TAX<br>TOTAL \$ 600.00 |

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REPLY TO  
ATTENTION OF

DEPARTMENT OF THE ARMY  
HEADQUARTERS III CORPS AND FORT HOOD  
FORT HOOD, TEXAS 76544-50

18 July 1989



Dr. Robert Brooks  
Department of Radio, Television, and Films  
University of Texas at Austin  
Austin, Texas

Dear Dr. Brooks:

I'd like to pass on to you that the III Corps and Fort Hood Command Group has just finished reviewing Major Reeder's production of the Fort Hood Command Briefing. They are unanimous in their approval of her work.

We had a requirement for a professionally done video product that explained Fort Hood's mission and physical layout, and described each of the major assigned units. The final production exceeds our needs and expectations in every way. Major Reeder's work fits our requirement perfectly.

The video will supplement our current 35mm slide presentation and will give us a flexibility and convenience we haven't enjoyed before. In every respect, Major Reeder's work is a giant leap forward in our ability to tell the "Fort Hood Story" to our internal and external audiences.

BRUCE S. BEALS  
LTC(P), Infantry  
Public Affairs Officer



## VITA

Melanie Ross Reeder was born in Sanborn, Maryland.

[illegible]

**[REDACTED]**. She received the degree of Bachelor of Science from Florida State University in May, 1977, and was commissioned as a Lieutenant in the United States Army. In September of 1987 she entered the Graduate School of The University of Texas.

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Woburn, MA

This thesis was typed by the author in collaboration with Longhorn Copies.